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BY BEN PICARD & MCGAN JAMES



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No candidate for
the Derby PAGE 12

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Unoccupied

A shocking death at Burlington's City Hall park last Thursday heralded the end of the Occupy Burlington incampment there.

Police identified the deceased as 35-year-old Joshua Manning, a fiancee of who had been lying on a lawn in the park. According to the police, Manning shot himself on Thursday afternoon after consuming a "large quantity of alcohol." It's unclear if the shooting was intentional.

Manning had been part of the group "occupying" the park since October 28 in solidarity with the Occupy Wall Street movement, which has drawn attention to increasing economic inequality in the U.S. Burlington's Occupy protest is clashed with police on Thursday night, as a press conference on Friday. Burlington Police Department chief Mike Schirring announced that park would no longer be allowed in the park, by Monday afternoon, they will be gone.

In a message to the Occupy Burlington General Assembly on Sunday, Schirring wrote, "We very much appreciate the peaceful way in which the issue of incampment appears to have been resolved."

The outcome was not as amicable in Dali and Calif., where police issued an Occupy incampment and arrested 33 protesters on Monday, or in New York City where police raided Zuccotti Park early Sunday morning, arresting nearly 200 protesters.

Is this the end of the Occupy movement? Andy Borzage talks with the occupant in this week's Fast Forward on page 12.

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facing facts



NABOB CAUSE

More than 1,000 people voted in Burlington's Democratic primary election. The fact they chose to vote showed that they were not just a bunch of people who were not voting.



HEAT SEEN

Despite the fact that the weather was cold, the fact that the weather was cold was not a problem for the people who were not voting.



HEAT'S UP

A Burlington-based radio station was reported to be a problem for the people who were not voting.



BUZZKILL

Despite the fact that the weather was cold, the fact that the weather was cold was not a problem for the people who were not voting.

THE RESULTS COULD BE SEEN BY THE PEOPLE WHO WERE NOT VOTING.



That's how many votes both Chris Ashe and Mike Winkler got in each round of the third round of voting at Burlington's Democratic primary election. Votes needed to win 542.

TOP FIVE

MOST DISCUSSIBLE

1. "Burlington's Occupy Wall Street" by Kevin J. Kelly. Many of Burlington's protesters benefited from Occupy Wall Street's anti-police incampment.
2. "WTF: 'What's up with this?'" by Andy Borzage. Solving the mystery of why the weather was cold was a large problem for the people who were not voting.
3. "Fair Share: 'Democracy is a lie'" by Andy Borzage. The fact that the weather was cold was a problem for the people who were not voting.
4. "The Weather" by Andy Borzage. The fact that the weather was cold was a problem for the people who were not voting.
5. "The Weather" by Andy Borzage. The fact that the weather was cold was a problem for the people who were not voting.

tweet of the week:

Andy Borzage: What's up with this? The weather was cold. The fact that the weather was cold was a problem for the people who were not voting.

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Stack in Vermont: Demos
Springing, New Haven, and the Demos
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Extra Innings

Burlington mayoral candidates **TIM ASHE** and **MARC WEINBERGER** first met each other watching a Red Sox playoff game at a mutual friend's house in 2004—but they didn't agree on which game it was.

Ashe, a Democratic/Progressive state senator, remembers it as a 2004 American League Championship Series game that pitted his beloved Sox against their archrivals, the New York Yankees. Weinberger, a housing developer and sport consultant, recalls it was the Sox versus the Anaheim Angels in an American League Division Series game.

Now the two disagree about something far more important—something that may determine the next mayor of Burlington. After competing from the nomination Democratic caucus tied at 540 votes apiece, Weinberger and Ashe will square off in a final runoff to determine who will face Republican state senator in the mayoral election in March.

Both Dem candidates agree about who should be allowed to vote in the runoff: only voters who were registered at the November 13 caucus. But they disagree about when it should take place. Ashe wants it as soon as this weekend. He believes voters have endured a "grueling" campaign and "would like to conclude it." Weinberger counters that a vote before the Thanksgiving holiday would "disenfranchise" many eligible voters who are juggling "multiple jobs, child care and travel obligations" in the days ahead.

Ultimately, the Burlington Democratic Party's executive committee will pick a date for the runoff at a meeting scheduled for Wednesday.

In many ways, Weinberger and Ashe are cut from the same cloth. Both are divorced Red Sox fans. Both are graduates of Harvard's Kennedy School of Government (Ashe earned his master's in public policy in 2004; Weinberger in 1988). Both worked for one of Vermont's current U.S. senators (Weinberger worked in **PATRICK LEAHY's** Washington, D.C., office; Ashe for **SEN. JACOB LAMONT** in Burlington). And both candidates hold day jobs as housing developers (Weinberger founded and runs the Hartford Group; Ashe is a project manager for nonprofit developer Cathedral Square).

But as the nominating contest moves into extra innings, expect to hear more about their differences—not if not from the candidates themselves, then from

their supporters. When they emerged on stage to announce a runoff at Memorial Auditorium on Sunday, Ashe and Weinberger were all smiles. But a Weinberger supporter was already throwing chairs.

Before the recent bad event had been announced, Weinberger **LAOER** **LAOER** posted a video link to his 513 followers on Twitter that shows Ashe in 2009 downplaying the seriousness of Burlington Telecom's public debt.

HOW THE WEINBERGER AND ASHE CAMPAIGNS PLAY THESE NEXT FEW WEEKS COULD AFFECT DEMOCRATS' FORTUNES.

Like the pre-2004 Red Sox, Burlington Democrats have been cursed not to win the mayor's office—losing to Progressives or the GOP in every election since 1980. How the Weinberger and Ashe campaigns play these next few weeks could affect Democrats' fortunes in the general election. They don't need to play softball, but a bench-clearing brawl could hurt the Dems no matter which candidate ends up winning.

The Fine Print

How did the Democratic caucus strand Ashe in a situation where one candidate had more votes than the other, but not enough to win?

After the third round of voting on Sunday, Burlington Democratic Party chair **STEVE MORRIS** announced that Tim Ashe led Marc Weinberger 541 votes to 540. But, Howard told the shocked crowd, neither candidate had met the majority threshold of 542 votes, and therefore there was no winner. The votes would be recounted. If after that there was still no winner—as turned out to be the case—a runoff election would decide the contest at a later date.

Wasn't it on the fine print—or lack thereof?

The Democratic caucus bylaws specify that any vote-for-a-candidate who had already been eliminated in a previous round of voting (in that case, state Rep. **JACOB LAMONT** and City Councilor **WILLIAM**

WASSERMAN) would be discarded and not counted toward the majority threshold. There were three votes for Kraschinsky in that last round, which were tossed out.

But the bylaws don't say what to do with write-in votes—and there were two of them in that third round of voting. After huddling in the bowels of Memorial Auditorium, Democratic lawyers and party leaders ruled that the write-ins must count toward the majority total because the bylaws don't specifically say that they shouldn't. That meant the total number of ballots cast was 1083, and the winner needed 543. Ergo, no win for Ashe.

On the mount, Ashe and Weinberger came out even at 540 votes apiece, so the write-in issue became moot.

For Ashe, it's probably a good thing he didn't actually win by just one vote. Many Democrats already view him suspiciously for his strong ties to the Progressive Party (he was a Prag city councilor for four years and voters both the C and D labels in the state senate), and such a slim margin might lead some to question the legitimacy of his victory.

But the same might be said for Weinberger, who, should he win the nomination, would almost certainly need Progressive support to beat Wright in March.

The Other Curse

By downgrading Jacob LaRoche, the Burlington Free Press has continued its long tradition of probing losers in Queen City mayoral races.

Vermont's largest daily belied LaRoche largely for his stated commitment to transparency and open government, which has become something of a crusade for the Progress. LaRoche boasted about the endorsement in credits and reproduced the editorial in posters that his supporters plastered all over Memorial Auditorium at Sunday's caucus. He was the first candidate eliminated.

Maybe LaRoche should have downplayed the endorsement instead. It seems to be something of a curse.

As the usual author of this column, **JOAN MORRIS**, has noted, the Free Press has an abysmal record of endorsing winners in Burlington mayoral elections (see Fair Game, March 4, 2005). Since 1981, the editorial board has only once endorsed the candidate who ended up winning: Progressive **PETER CAULFIELD** over Republican Kate Wright in 1993.

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Enforcers aren't necessarily about picking winners. They are stewards of a news organization's values, and the *First Free* values nothing if not "transparency" that when an editorial board or its presumed readership are so far apart on something like this, someone looks out at souls.

The good news for the *Free Press*: The revolt offers neither chaos to readers — and, maybe, editors, get it right.

Of course, if I were Miss Reichberger or Tim Ashe, I'm not sure I'd want it. Here's a tip for the candidates: If you re-interview with the editorial board, steer clear of the transparency issue. It just might get you a blessing you don't want!

Ending the Occupation

Two weeks after setting up in City Hall Park, the Occupy Burlington encampment is history.

Burlington police and city hall shut down the site city following the death of 38-year-old **JOHN REICHBERGER**, who fatally shot himself inside one of the tents on November 10. Later that night, charging occupiers clashed with Teeser-toting police after one demonstrator was detained for allegedly crawling into the ropes-of-crime scene.

By Monday, November 14, the only signs of the former encampment were squares of dead, yellow grass where occupiers' tents once stood. Sections of the park remained cordoned off with crime tape until maintenance workers could rake for condoms, broken glass and other hazards left behind.

What lessons can be drawn from this tragedy and the short-lived occupation? Occupy Burlington organizers say they weren't equipped to handle the influx of campers with substance abuse and mental health problems — including **BLENNING**, who friends say struggled with alcoholism — but did their best to provide a de facto shelter. The encampment had a code of conduct that banned alcohol, drugs and weapons, but organizer **ANNA KRUTAK** says such rules were impossible for the occupiers to enforce in a public space like City Hall Park.

"The event of Thursday was really, really unfortunate, but I don't think that they were a manifestation of our failure to effectively establish a code of conduct," Krutak tells *First Free*. "It was a very isolated event, that wouldn't necessarily have been repeated if the camp continued."

OPINION

Burlington cops have taken a different view. In a letter to occupiers last Sunday, Police Chief **MICHAEL SCORLINO** wrote that he saw no way that police could guarantee the public's safety should the encampment continue.

"Quite the contrary, emerging safety issues ranging from violence and deaths to outbreaks of disease have begun to emerge in similar encampments around the nation," the chief wrote, adding a note of thanks to occupiers for vacating the park voluntarily.

Weighing the "pros and cons" of the two-week protest, Krutak says the clash with police was a "loss." In the emotionally charged hours after **BLENNING**'s death, Krutak says occupiers were fearful of an Oakland-style police raid and cops were afraid that demonstrators might "steer the crime scene." Krutak still blames Schelling for not warning demonstrators beforehand that cops arrived with Teeser and tear gas had arrived at the park to secure the crime scene, but she also blames occupiers for "acting too quickly."

Krutak doesn't see the events as a setback for Occupy Burlington. Instead, she says they "further highlight the need for change in our system. That's what this movement is all about. It's about moving into a system that is more equitable and more just, that centers around human values rather than human vices."

In fact, she says, not having to manage an active campsite has freed up occupiers to work on other priorities. This Thursday, Occupy Burlington is organizing a rally in support of anti-violence patrol workers at the Elmwood Avenue post office, followed by an event at Edmunds Middle School called "Teach It/Speak Out — Making Trouble for the 10th Titles of Labor Act from the 1990s."

"I can definitely say with certainty," Krutak says, "that we're ready to go up on this movement." ☐

(Editor's note: Tim Ashe is the domestic partner of Seven Days publisher and co-editor Paula Ready Sea. Disclosure on page 7).

◻ Andy is a regular columnist for Burlington's *First Free*.

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Gus Speth: From the White House to the Big House

BY KEVIN J. KELLEY



Baking, bespectacled Gus Speth stood out among the 30-year-old protesters gathered at the White House gates. At 67, Speth was a couple of generations older than most of those congregated last August on the first day of a two-week tactic of sit-ins against a proposed Canada-to-Texas oil pipeline.

But it wasn't just his age. Speth stood out for his clothing, too, wearing a brown vest jacket on that hot summer afternoon. As he was led away in handcuffs, Speth could look over his shoulder at the building where he had worked 30 years earlier as chairman of President Jimmy Carter's Council on Environmental Quality. Two years ago, Speth added Vermont Law School professor to an already impressive résumé

that qualifies him as one of the most distinguished figures in the nation's environmental movement.

What motivated Speth's journey from the White House to the Big House? Simply put, it's this: For the past three decades, the United States has essentially ignored an environmental crisis that imperils the future of humankind.

Speth proudly avowes that the Carter administration issued three prophetic reports on climate change. Congress likewise compromised in the 1970s with both Republican and Democratic presidents to enact landmark laws to improve air and water quality and to rescue species on the edge of extinction.

But that golden age gave way to an era of denial, Speth laments. "The problem of climate change has gotten horrendous, and nothing has been done about it. Europe, Japan and others have shown they're ready to act, but we're not even getting along, much less led," Speth says.

And so the Yale-trained lawyer who clerked for a U.S. Supreme Court justice decided he had to break the law. He and fellow climate-change activist Bill McKibben joined 1,200 activists carried away by the feds as they sought to demonstrate their opposition to a pipeline that would slice through the North American heartland. With "America's insatiable appetite for gasoline" setting up a "carbon bomb," Speth

says he knew he had to "break out of the system."

That was both a courageous and catalyzing act on the part of someone with such impeccable establishmentarian credentials, McKibben observes. "Unlike most people, he managed as he got older to adjust his worldview," McKibben says of Speth. "The argument in his last few books came down to 'much of what I've done in my life didn't work.'"

But this new course of direct action did work. The Obama administration announced on November 10—four days after Speth and McKibben had returned to the White House, this time with 12,000 demonstrators—that it will put off a decision on the pipeline until after the president's current term in office.

That marks a major victory for climate-change forces, McKibben declares, suggesting that Speth's role may have been pivotal. He says Washington's mainstream green groups were galvanized two months ago by the sight of a revered elder going to jail for the sake of his core principles. Influential organizations such as the Natural Resources Defense Council and the World Resources Institute—both of which Speth founded—let the Obama administration know they stood behind their general in what McKibben calls the "brave and scary" D.C. Central Cell Block.

It was not a congenial place to spend 48 hours, Speth reflects. "We had to sleep on slabs of stainless steel with no blankets and no pillow," he relates. "We were given, hilarily, bread and water twice a day. But the spirit in there was world-class."

The initial group of about 50 jailed protesters made use of the "banned microphone" a few weeks before Occupy Wall Street popularized that method of amplification, Speth notes. "We, Speth," he says one of the detainees called out, "you're a professor, so give us a lecture."

He proceeded to summarize the thesis of a book he's writing with the teenage daughter, *Rising to the Breach*. It's a critical analysis of the current political and economic system

POLITICS

as well as an appeal for a social movement that will replace it with something more humane. Speth recently delivered a series of related public lectures at Vermont Law School.

Speth's recent resort to direct action notwithstanding, he remains a teacher at heart. He's written or edited four books on environmental and political themes, in addition to serving for 10 years as dean of the Yale Graduate School of Forestry & Environmental Studies.

Speth's latest manuscript may turn out to be more upbeat in tone than would have been the case several months ago. The nationwide upsurge of protests against economic inequality

and poverty and pollution. During his time as an administrator of the world bank, Speth was the highest-ranking American working for the UN.

He was hired to Vermont Law School by its dean, Geoffrey Shields, who had gotten to know Speth through the Vermont Institution's joint degree program with the Yale graduate environmental program. "When I heard Gus was thinking about buying a house in Vermont, I worked hard on getting him," Shields says.

Speth's presence has been a boon to Vermont Law School, Shields adds. Not only does he help attract high-caliber students and faculty, the addition of a

THE PROBLEM OF CLIMATE CHANGE HAS GOTTEN HORRENDOUS. EUROPE, JAPAN AND OTHERS HAVE SHOWN THEY'RE READY TO ACT, BUT WE'VE NOT EVEN TAGGED ALONG, MUCH LESS LEAD.

GUS SPETH

law could mark the "great turning we've been waiting for," he suggests. "Every progressive I know is praying that Occupy is the beginning of a strong popular movement."

Although he still speaks with the lilting cadence of his native South Carolina, Speth says he feels wholly at home in St. Albans, where he and his wife, Catherine, raise children on a hill with "a great Vermont view." In his concluding lecture at VLS earlier this month, Speth laid out a vision for what America could become. He says he told his hundreds of listeners in South Royalton, "This may sound a lot like what Vermont already is."

Speth remains marked by the Carolinian in other ways. Industrial poisoning of a mountain lake near his grandparents' home in North Carolina propelled him onto a path that led to his leadership of the United Nations Development Program, as well as to an awareness of the connections between

disasters and a professor has persuaded some law-faculty to look more favorably on the school's grant applications, Shields says.

But Speth is much more than a shiny hood ornament. "He brings deep experience outside academia as well as a really strong teaching capability," Shields says. Speth remembers all of his students' names, and his course was so popular that the school had to add a section to a seminar he teaches on environmental law, Shields notes.

Isn't there something objectionable about a law school professor who defies the law?

Not at all, Shields insists. "There's a proud tradition of civil disobedience by students from the time of Vietnam and earlier," he remarks. "It's one way of calling attention to crucial issues to which society and government don't seem to be responding adequately. The controversy here is very proud of Gus," Shields declares, "and so am I." ☺



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news

EXCERPTS FROM BLURT,
THE SEVEN DAYS STAFF BLOG



BURLINGTON'S MAYORATHON ENDS IN A TIE

BY ANDY EPOMADE



Everyone thought the Burlington Democratic mayoral caucus would be close, but who could have guessed it would end in a dead heat without a winner?

More than 1800 voters attended the caucuses at Memorial Auditorium on Sunday. After three rounds of voting, plus a recess, Mike Winesinger and Tim Ashe (pictured left to right) were tied at 540 votes apiece. Rather than force a fourth round of voting after many caucus goers had gone home, party leaders opted to suspend the process and schedule a run-off vote at a later date.

Jason Lorber was the first eliminated from the four person race, followed by Steve Kraschfield. A majority of ballots cast was needed to win, though a loophole in Burlington Democratic Party bylaws prompted a confusing review of what "majority" meant. (See far theme on page 12)

The results of round one were: Ashe 458, Winesinger 361, Kraschfield 354 and Lorber 135. (No majority winner, and Lorber dropped out voluntarily.) Round two results were: Ashe 491, Winesinger 393 and Kraschfield 316. (Kraschfield eliminated.)

Round three results were: Ashe 541 and Winesinger 540. (Because 543 votes were needed to win, there was no victor.) After a recess, the result came back as exact tie. Ashe and Winesinger each had 540 votes.

On Wednesday, the Burlington Democratic Party will meet to set a date for a runoff election.

(Disclosure: Tim Ashe is the domestic partner of Seven Days publisher and coeditor Paula Reilly. See disclosure on page 13.)

LEAHY LARGESSE EARNS SENATOR NAMING RIGHTS AT CHAMPLAIN LAB

BY KEN PICARD



Given it wasn't enough for U.S. Sen. Patrick Leahy (D-VT) to have his name on both Lyndon State's Center for Rural and Urban and BCSD's Burlington's home swap-from-home for trailers, boats and other camping options.

This week, Champlain College celebrated its state-of-the-art digital forensics lab in honor of Vermont's senior senator and chief congressional liaison.

The Patrick Leahy Center for Digital Investigation, or L2D3, for short.

L2D3 is housed in Champlain's brand-new/greenhouse Miller Center at Lakeside Campus, bringing together students, cops and other professional e-sleuths. There, students learn how to recover evidence from computer hard drives, smart phones and other digital devices. The lab also offers low-cost digital forensics work for local businesses investigating computer wrongdoing on company time, as well as data recovery services for students who accidentally drop their devices in the toilet.

What's it seek to get your name on a building? In 2010, Leahy scored a three-year, \$500,000 U.S. Department of Justice grant to support local law enforcement's digital forensic efforts. That half mil was in addition to a \$850,000 grant Leahy secured in '04 to staff Champlain's budding digital forensics program.

"This is a program that already has proven itself invaluable in putting criminals behind bars," Leahy said this week. He should know. Before getting elected senator in 2004, Leahy spent eight years as the Chittenden County state's attorney. Thirty-seven years later, he made second in seniority in the Senate and chairs the Judiciary Committee, a position that offers him plenty of pull, especially on federal purse strings. ☐



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Feedback

The robes may have had crime columns but were certainly not fixed with the Ministry of Justice. His restaurant opened in 1962 and was, therefore, open for 40 years, not 20. There is no history requirement to put the word "occupiers" in quotes in the article — Lucille was, in fact, Zack's longtime friend and companion. Lastly, I'm sorry you were provided with such a terrible picture of Zack. There are so many wonderful photos that show the wonderful, inspiring smile and reborn in his eyes for which he was so well-known by family, friends and guests. Otherwise, thank you for recognizing and honoring Zack's life. There will never be another like him on this planet.

Tom Drabick
PLANNEY III

GENRE-BENDING BAND

I was initially happy to see the appreciation for these talented musicians in [Album Review, *Flügelhörnchen*, *Live Like Lightning*, October 5]. As a writer, though, I was surprised to see the review taking so much time to contrast the difference between binding genres and reuniting them. Flügelhörnchen are clearly a band that are hard to pinpoint by genre, and this is something they take great pride in. Saying that because these young musicians haven't completely created a genre of their own is naive. I believe if a band can take its first record, include multiple genres, and make every track differ from the previous, that band is creating its own thing. The whole album is a smooth mix of rock, folk, reggae and, most importantly, soul. It would have lifted to see a review articulate on more specifics than choice of vocabulary.

Emily Marie Hartley
BARTLETT, VT

LIKE LEONARD'S

In response to the letter from Hope Johnson entitled "Group on the Move" (Feedback, October 19), crickling Leonard's and Betty Gordon for promoting fundraising for FAHC's Breast Care Center through the restaurant's wine sales. I would like to say that I have been an insulin-dependent diabetic for 28 years and have some understanding of incurable, chronic, life-threatening disease. If Leonard's donated a dime to the American Diabetes Association for every orange bruise or banana cream pie sold, I am quite sure I would simply say thank you.

Samuel M. Sellers
WINCHESTER

MEDIA PROTEST

Seven Days received many letters about last week's story entitled "Berkeley's Occupiers Have Company — and They're Really Homeless," mostly from protesters who felt it was a negative portrayal of their Occupy Wall Street movement. A city where a 50-year-old woman was homeless in the park. Police have since reinstated the city's no-camping policy, and all occupants have left the park.

I appreciate a report on the homeless in City Hall Park, as they are usually invisible to the community. In the article, however, Occupiers are described as educated and articulate, implying that the homeless are not. A little deeper digging and you would find many homeless are extremely well-educated. Many have advanced degrees. And they are also articulate. If engaged in a respectful manner. Time to check those assumptions and not accept the stereotypes.

Dorina Iverson
BURLINGTON

I won't protest during Kevin J. Kelley's recent trip to City Hall Park, but he answered me for an October blog post on my first trip to Zuccotti Park. Well, annoyed at what I felt were misstatements of our conversation, I let it slide. However, the recent article, and resulting criticism I heard from individuals who spoke with Kevin on Friday, indicates a repeating pattern that I will address.

Kelley characterizes the occupations as either akin to a Pledge concert or march with dispossessed individuals blamed for their own behavior. Rather than trust their very presence as politics, he defers spokespersonship to already-existing leaders within social and political institutions. This logic delegitimizes the real people with real stakes in this movement for a society without hierarchy and, hence, inequality. Clearly he fails to understand our rejection of the very legitimacy of hierarchical leadership.

Leadership, as invoked by Kelley, implies hierarchy within a bureaucratic society ruled by "experts." The next assumption is that individuals need to follow orders and directions from above. This all too easily slides into a justification of the status quo — that divisions of wealth, power and privilege are how social forces, rather than the rights and wrongs to which they exist, by refusing to know how to false leaders, the Occupy movement

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is forcing the conversation on social inequality to move toward addressing not just *how* Seven Days should stand by this, rather than *what* behind this conversation of a failed social order.

Jan G. Williams
BURLINGTON

I think this article missed the point of a very key aspect of our movement. It speaks about the situation between homeless and activists down in City Hall Park as "them" and "us." "Activists" and "homeless," when in reality you cannot make these distinctions. We are one community down in the park, and the homeless community is just as much a part of the movement as any activist down there. I cannot tell you how grateful everyone down at the park is that Burlington's movement is unique in its inclusiveness. The other night, Joel, who you speak about in the article, had a long conversation with me to help me understand an overly noisy, confused man and get him out of the park. Joel told me how much he appreciated that we were there, and that he wanted to help out whenever he was needed.

I just want you to realize that when you speak about the movement in ways such as this article, you only drive home all the good that happens down in that park every day and every night. This is what "occupy" is all about. If we are all looking toward Wall Street, corporations and the government, we also need to be able to look in the other direction toward the portion of the 99 percent who struggle the most and need their voices better heard more than anyone.

James Jackson
BURLINGTON

Kevin Kelley's article seems to take deliberate pains to avoid balance and context. Gov. Madeleine Rios, city councilors, regional coalitions, Melinda Naughton, Ben & Jerry's board of directors, the Salvation Army, State Boys and Girls are among the broad-based community of support that Kelley omits. Employees of the Committee on Temporary Shelter and the Howard Center — facing \$45 million in budget cuts, short staffing and being over capacity — have started on-dinghies to the occupation.

Additionally, it's interesting that Kelley never once mentions the worst economic crisis since the 1930s, causes for Vermonters to experience homelessness or Vermont's soaring economic inequality. Perhaps 88 percent of Vermonters not being able to afford the median-price Vermont home means at least as much discussion is shuffling our most vulnerable

neighbors' behavioral choices. With little empathy, Kelley paints in broad-brush generalizations "belligerent drunks and mentally ill homeless."

A recent analysis by USA Today of the US Census Bureau's American Community Survey shows Burlington's middle class is shrinking faster than nearly anywhere else in the country. The University of New Hampshire's Carsey Institute reported in 2007 that Vermont ranked second among all the states in fastest growth in income inequality.

Kelley gathered interviews relating the information above. Unfortunately, through his omissions, lack of context and balance, Kelley instead utilizes *Seven Days'* pages to damage Vermonters coming together to turn their needs around.

Jonathan Lawvitt
BURLINGTON

Lawvitt is a frequent spokesman for Occupy Burlington.

Editor's note: On Wednesday, November 8, COTS issued a press release vehemently denying Lawvitt's claim that the homeless shelter was sending clients to City Hall Park for food and shelter. "We are baffled that Occupy Burlington has made this false accusation," it read.

This article quotes David Russell saying, "I haven't met anybody who's ended up homeless for economic reasons only. Somebody who wants to go off the streets can definitely do that in Burlington." This statement is patently absurd and basically states that all homeless people are either addicted to drugs or are crazy.

Currently, only about half of the unemployed in the United States are even receiving benefits, and this does not include those who graduated college recently and can't find a job at all. There are currently way more job applicants than jobs available. So simple logic reveals that many people can become broke, and then homeless, even if they have no mental illnesses or drug addictions. To claim otherwise is to ignore the gross inequities of our economic system. It is quite a shame that in our system, those with mental health issues are so often forced to the streets to starve, as opposed to being treated to business public facilities.

I am a big fan of *Seven Days* and continue to read it weekly even though I have not lived in Vermont for two years. But I do wish this particular quote was contested, since it is so clearly illogical and needlessly paints the homeless in a negative light.

Michael Czerzan
BURLINGTON

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Potato Sack Pants Theater Sketches Out a New Show

BY PAMELA POLSTON

"We are so lost of the pants, it's not even funny," says **ANDREW GORDON**. Except that it is. Since mid-2009, the four-piece troupe has been touring the state, performing a series of sketches that debuted last May at the Burlington Fringe Festival, a three-day event at the old castle for the **ISSUING ARTS** (ISPT) group "Chaos in Flux" was full of ridiculous costumes, bad puns, vaudeville-style slapstick and unbridled humor.

Gordon was responsible for several of those "flawed" characters. The group put another show at the Off Center in September—the first in its "A Series of Mini Comedy Shows." The second, and last, show is that Saturday, November 19.

Though local student comics have proliferated in recent years, Potato Sack is the rare ensemble devoted to the sketch format, recalling Burlington's short-lived LaFollette in the late '80s. Audiences have responded with giggles, guffaws and peeing their pants a little.

So, why such a short "career"? "We don't know what we're doing. I mean, we really don't know what we're doing," **ANDY GORDON**, Merced's husband and comic partner, explains. He's just getting started during a recent interview. It's a point he stresses several times.

At first, the six members of Potato Sack thought they'd just do one show a year, explains Merced's Gordon, but then they "had enough material left over" for a couple of full performances. And for several very silly videos, which can be viewed on YouTube. And then, she says, "We thought we'd spend the winter writing new material."

In fact, ISPT never expected to be a "troupe" in the first place. "We're just a bunch of friends who like to make each other laugh," says Merced. She and two other member-friends work together at Burlington's Select Design, which supports the company's "deal for innovative brands" as they hopped up on

humer. So far, Andy Gordon's presence in the creative department at WCAH has not made the news funnier, but one can still hope.

All six friends—three couples, all native Vermonters—show up for an interview at the Off Center, chairs arranged in a circle, as if for group therapy. The potential, except for a future slush, does not go unnoticed.

The Gordons, both 26, have known each other since seventh grade. Merced is average height, with short blond hair and a perpetual smile that suggests she's on the cusp of a joke. As a character-driven performer, she is loud,

uninhibited, and versatile. The Glitz Bachelor on early "Saturday Night Live." Andy is tall and lanky, quick-witted, prone to funny faces and physical slapstick. Think a young Jack Van Dyke. Okay, if you don't get these references, visit the Internet.

Andy Gordon's full is **STUTTERING MANIA**, 22. Sometimes shorter and stouter, he bears a resemblance to Billy Crystal. ("But his lips!" declares Gordon, blocking the rest of Word's face with his hands. "He totally Mischka Collier.") Word shows up late, clad in grass-matted shorts and knee socks—he's been playing football. Word and Andy Gordon have a natural



Potato Sack Pants Theater

THEATER

Artists Pop Up in Winooski for the Holidays

BY ANDELIN CONTIS



Lisa Conran and Anna Harrison

A group of 30 Vermont artists have set up shop, at least for a while, alongside one corner of Winooski's traffic circle. The Winooski Holiday Pop-Up Art Market, which opened last Saturday, is not just a chance to buy local for the holidays. It's the debut of the Winooski Wildlife Center, an initiative by former Winooski city councilor **ANDY HARRINGTON** to reject

some artistic and retail life into two formerly vacant storefront spaces.

"Empty spaces are a bummer, and it's about removing the last blight in downtown Winooski and filling it with light and color," says Harrington at the opening.

"Almost kind of see vacant space as an opportunity," said pop-up organizer **LEE KATHY KAPLAN**. After working on last

summer's Pop-Up Gallery District, he teamed up with Harrington again to put art into some of Winooski's vacant spaces.

At the opening, artists, their friends and others curious to see what was going on made the brightest windows on the block congregated at the market. Nature is inspiration and recyclable materials were common themes, but there was a huge range—from **KAREN SMITH**'s vibrant manipulated digital photos to **JOEL REICHEL**'s vibrant spiky bracelets and **JOE JACOB**'s colorful knitted veggie. The prices ranged from \$5 to \$100.

Harrington has become fondly of the large space, completed in 2007, after entering a five-year lease with Winooski's artist-based owners **HillKies**.

To the artist taking part, it seemed worth a way pay rent for a limited period. "Finally, these are the months

that people shop," said **LISA CONRAN**, of the retail enterprise **SMALL GRASSES**, which specializes in knapsack boxes of Vermont pine with vintage-print covers. The owner of the defunct Pine Street Art Works explained that renting for just two months and working with people the town relies on.

Chatting with friends in her display space, abstract painter **ANNA HARRISON** noted, "I was interested in the opportunity because I normally show in central Vermont." Among her paintings on sale was "Goodnight, Irene," which was inspired by flood damage in her town of Rutland following August's devastating tropical storm.

Business started with a bang for at least one artist. "I sold an angle!" Westford-based artist **ANGELA CHODURA** happily announced on Harrington at the end of the opening night, referring to a piece in her new painting series, *Sable*

chemistry that apparently compels them to digress into absurd banter. It's like a shared tic. "The first time Andy and Retton met, they were instantly connected," observes Meredith Gordon.

Ward's girlfriend, **EMILY CYC**, 30, is quite a medical researcher by profession. "I realized if I wanted to hang out with my friends, I would have to contribute," she says of Fronto Stack. And she does, as a writer and stage manager.

WE'RE JUST A BUNCH OF FRIENDS WHO LIKE TO MAKE EACH OTHER LAUGH.

MEREDITH GORDON

SHARON 26, and her partners, **ASHA GORDON**, 26, were "brought in at the last minute," Hagdon says. He handles lighting at PSP's shows, she does sound, ticket sales and ushering.

St. Cys Hagdon and Goodall, says Meredith Gordon, also not as the performing members "filken," rising the private jokes that don't quite translate to the stage.

What do they find funny? "Certain patches of dog fur," Ward says,

temporarily derailing the conversation.

"I like humor that makes people uncomfortable," reports Hagdon. Says Goodall, "real-life stuff that isn't supposed to be funny." Meredith Gordon agrees that life stories, "the things people do and say," can be fodder for her. "My mom and grandmother somewhere had their way into my characters," she says.

"We all have different areas of humor," Meredith continues, "so someone in the audience will connect with each sketch."

"Sometimes there's one person laughing hysterically and no one else," adds Gordon.

So will Fronto Stack Perform Theater team into Burlington's Second City? Too early to tell, but it's clear this bunch, perhaps appropriately, doesn't take itself too seriously.

"We don't usually consider ourselves a theater group," continues Andy Gordon. "We just put something out there and hope people laugh."

If all else fails, there is this: "In the next show," Gordon intones, "Retton and I will be naked." ☺

E A Mini Server A Series of Mini Server by Plaza Sackville Theatre, 20 Center for the Performing Arts, Burlington, Burlington November 18-20 7:30 pm. \$4. plazasackville.com/offerfront.com

engels also adorned her glittering ornaments.

Harrington said the Holiday Pop-Up Art Market will serve as "market research" for her plan to see business flourish at that very spot. She explained that the first week, a high-ceilinged space currently full of artwork and crafts, is slated to become a gallery. The smaller adjacent space, now filled with white-clothed, vintage and decorative lamp shades, will house the Winoski

Wellcome Center, which will help market the city — as does Harrington conceived of a year ago. She described another future tenant of that space as a macro-business development center, where smaller-than-small businesses (such as many artists at the market) will contribute their collective energy and, for a fee, receive whatever they need to boost their endeavors. Harrington worked in macro-entrepreneur development in her previous marketing job at Opportunity Credit Union.

As part of the Winoski promotional push, Radnor's Knowlton House has teamed up with the Winoski Wellcome Center to print a new publication, due

out within the next few weeks. Radnor explained, "Discover Winoski" is a quarterly pocket guide to the town that will list places to shop, places to dine out and other interesting, quirky, local things to discover about Winoski. It's a way to share Winoski with the rest of the world and encourage people to visit." Harrington, who published the Winoski Eagle newspaper between 1990 and 2000, and the guide is a much-needed tool that will help finance the new center.

Winoski musician **ANNA RAYOL**, who played at the reception, put down her guitar to share her opinion on Winoski's art scene. "There is a strong desire to bring forward this art experience in a more down-to-earth, less-apartheid sort of way," she said, "the way art kind of pops up and happens, regardless of what's going on." ☺

E The Holiday Pop-Up Art Market at the Suffolk Center in Winoski, open Wednesdays through Saturdays, noon to 5 p.m., and Sundays 10 a.m.-3 p.m., through December. winoskiwellcomecenter.com

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Dear Cecil:

What's that smell in the air (some people like it, others don't) right before it rains? I've lived all over the country and there's no variation... when you smell it, you know rain is on its way.

Nicky, Mount Prospect, IL

The smell is called petrichor, the scent of rain falling on dry earth. It's caused by a couple of compounds in the soil, one of these known as geosmin, "earth-smell," a term I found wonderfully Tolkienesque (O geosmin! O earth-smell! A Eflereth [Elfhelm]). However, the *Straight Dope* copy desk recoiled, noting that any such reading would necessitate a vulgar connotation of Elvish, geosmin-Vaglo-Sium and Greek. We'll therefore refrain from literary commentary and proceed to stick around with science.

The human nose, not normally considered a particularly acute instrument, is extraordinarily sensitive to geosmin; we can detect it at a level of just ten parts in a trillion. Today this is mostly an annoyance, since in our supercilious age many prefer the fragrance of machine oil and grease to the sweet smell of the planet. But I'll venture to suggest it was



important to animals long past.

Geosmin is produced by several types of bacteria and algae, which manufacture a soluble compound that can be leached up when soil is disturbed, such as by gardening, plowing or a hard rain. When a storm threatens and a few molecules of geosmin waft your way, it signifies rain is falling overhead, and in the fallow of time, will fall on you.

Because we're so attuned to it, a little geosmin goes a long way, and a lot can be decidedly unpleasant. Geosmin and another fragrant soil-borne compound, 2-methylisobornol or

2-MIB, can make wine taste earthy, water yucky and fish foul. (Cefalix are especially susceptible.) The scent of geosmin may tell farmers their soil is healthy, but this is one area where a lot of non-farmers would be content to leave their ignorance intact.

Repellent though some find it, geosmin seems to be harmless to most animals, and in itself doesn't signify that anything toxic is brewing. In fact, nobody really knows what it does or why we're so sensitive to it, and most scientists, by nature practical folk, decline to speculate. But a scarcity of facts has never bothered me, and in this case we've got a sliver of information to go on. A couple of UK scientists, wondering

how Batman could be in the Gobi desert were supposedly able to sniff out water from 50 miles away, proposed that the animals were actually sniffing geosmin carried by the wind from oases.

A survivalist that so obviously needed to locate water would likewise be advantageous to us. Long ago we were rudely nomads wandering in arid regions. It's easy to imagine a parched hand trailing useless in the desert looking for the next watering hole. Then the keener picks up, and what do they detect? Had they lacked the appropriate olfactory adaptation, nothing, with possibly disastrous consequences. As it was, if they were *ferocious*, they might sniff the faint odor of sweet earth, and with it the promise that they'd find another day.

I just recently finished spinning around a lot of my friend's house and feel very dizzy even after two hours. This got me thinking: Is it possible to die from spinning for too long? Or would you just have one of the worst hangovers ever and possibly splurge your inner contents? Science demands an answer!

Jim Metz

That's how you and your friends like to pass the time, by — spinning around a lot? Well, it beats snoring PCP and

thinking you're Jesus. However, the practice isn't without its perils. As a general matter the worst that could happen is you fall down, hurt or look like a puke. But if you're not healthy to begin with, there's a nonzero chance you could die.

We know that because a couple of people have, although at an amusement park, not at home. Specifically, two people expired after going on a Disney World ride called Mission: Space, which subjects you to sustained centrifugal acceleration of just over 2 g. While this is less g-force than is generated by other rides, including numerous roller coasters, those rides typically produce their peak force for shorter intervals. In one case, a 4-year-old boy passed out while riding Mission: Space and later died as a result of a pre-existing heart condition. In the other, a 46-year-old woman suffered a fatal stroke as a complication of high blood pressure.

Then again, astronauts and others undergoing centrifuge training as part of the test space program endured spins of up to 12 g with nothing worse than mild sinus pain. One scientist, knowing sustained acceleration would substantially quicken a Mars trip, successfully withstood a constant 2 g for 24 hours. So unless you're adding some twist to your spinning that I really don't want to know about, you should be OK.

E Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 312 E. Wacker Drive, Chicago, IL 60601-4111. Web: www.straightdope.com

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Missing!

More than 40 Vermonters
have disappeared since 1971
— how do we find them?
BY BEN PICARET & BRIAN JAMES



Paola Jean Welden wasn't known to the type of person who took off without telling her friends or family where she was going. Until one Sunday in 1996.

After working the lunch shift in the school's dining hall, the 18-year-old art major at Bennington College left campus at about 3:30 p.m. on December 1. A passing motorist picked her up hitchhiking 15 minutes later and dropped her along Route 9, a few miles from Glensbury Mountain.

Welden — who was slim and fit, with blue eyes and wavy blond hair, according to a subsequent police description — told the driver she planned to hike the Long Trail. An experienced camper from Stamford, Conn., Welden was last seen at 4 p.m. by a fellow hiker, whom she asked how far the trail went. All the way to Canada, he told her. Several hours later, it began to snow.

When Welden didn't show up for classes on Monday morning, college officials called police, who began seeking leads. Friends told them that, despite her good looks, Welden never had a steady boyfriend. Family members said she was occasionally depressed, but was never down enough to take her own life.

Police from Vermont, Connecticut and New York scoured the Long Trail and surrounding areas for weeks but turned up nothing. Did Welden freeze to death? Was she kidnapped? Was she murdered and buried along the trail? No one knows, as her body was never recovered.

Thousands of Vermonters have gone missing in the last century. The cases range from rapidly resolved disappearances to enduring mysteries to current

puzzlers, such as that of William and Lorraine Gurnea, the Essex couple who disappeared on June 8.

But Welden's case stands out for one reason. Her disappearance revealed that local police at the time were woefully ill-equipped to handle such investigations on their own. Thanks in large part to the lobbying of Welden's father, in 1997 the Vermont Legislature created the Department of Public Safety and its law-enforcement arm, the Vermont

State Police. Today, the VSP serves as the central clearinghouse for all missing-persons cases in the state, lending its expertise, staffing and other resources to what are often time-consuming and highly technical investigations.

However, the VSP rarely takes the lead in missing-persons cases, that's the job of police in the jurisdictions where the person disappeared. As a result, such investigations can vary with the agencies working them. While

Vermont's approach to missing-persons cases has evolved considerably since Welden's day — and continues to do so — not all of those agencies tell themselves of the high-tech resources now available.

Notwithstanding, missing-persons investigation has advanced light-years since Paola Welden's disappearance. Today many critical details about her — the small scar under her left eyebrow, the red peaks with her braided hair, the way she wore her hair, the way she walked, the way she talked — are entered in a national database known as the National Missing and Unidentified Persons System, or NamUs for short.

The NamUs, which was created in 2000 and is maintained by the National Institute of Justice, is designed to match the DNA of missing persons to the tens of thousands of unidentified human remains found nationwide. In June 2007, the Bureau of Justice Statistics reported that, in a typical year, coroners and medical examiners handle about 4400 unidentified remains, of which 2000 are still not identified after one year.

The NamUs website, which is free and accessible to the public, currently lists 16 missing Vermonters. The newest addition to the list was William and Lorraine Gurnea. The oldest case is Lynn Scholze, an 80-year-old Middlebury College student who went missing on December 30, 1971.

Yet the numbers are not the most recent Vermonters to be reported missing — nor does the NamUs' total of 16 match that held by the state police. As of last week, the police listed 45 persons missing in Vermont: 28 adults and 17 juveniles, including 13-year-old Marilee

CRIME

Inside a CASE

BY MEGAN JAMES

When 17-year-old Marlene Avdeyeva went missing in the days before September 11, it was three days through that the then-teenage resident was believed somewhere gruffly being held or withheld outside. Here's how two friends and bridges have been mended. Words by Marlene's sister and her brother-in-law.

The day's surviving his disappearance and appearing to know he was late, seen in his early August 21 at the Bronx and brother's child. One of his "best friends" was Marlene, and the day in August 21 at the Bronx and brother's child. One of his "best friends" was Marlene, and the day in August 21 at the Bronx and brother's child. One of his "best friends" was Marlene, and the day in August 21 at the Bronx and brother's child.

Marlene's brother, David, says he was the last to see her. He was in the Bronx and brother's child. One of his "best friends" was Marlene, and the day in August 21 at the Bronx and brother's child. One of his "best friends" was Marlene, and the day in August 21 at the Bronx and brother's child.

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Marlene Avdeyeva

Marlene lived with the Catalans for a year and a half in New York. She was a student at the University of California, Berkeley. She was a student at the University of California, Berkeley. She was a student at the University of California, Berkeley.

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Arvidson, who disappeared from EarthCache on August 27, shortly before Tropical Storm Irene, but (see sidebar).

Why the discrepancy? Shouldn't all unaccounted-for Vermonters, including Arvidson, be listed in the four-year-old federal database? They aren't, for various reasons — some stemming from the facts of the case, others from the investigators' approach.

Things could be worse. Lt. Mark Lauer recalls that, in 2000, the Vermont State Police website listed the names of 76 missing persons. More than 30 of them had already been found.

Lower-uptiled and overburdened that where when he took command of the Vermont Fusion Center (VFC) in Wilton, one of 72 such centers around the country that were created after the terrorist attacks of 9/11. Each fusion center has its own mission, depending on its location. Some focus on homeland-security threats, others on illegal immigration. Generally speaking, their overriding goal is to help state and federal law-enforcement agencies share information in a timely manner and to prevent the accumulation of their findings in inaccessible "silos."

The VFC, which is staffed by state police, focuses primarily on crime solving and unresolved disappearances. Lauer, its commander since 2007, has been the "go-to person" at the VSP for all missing-persons cases for about a decade. He also activates Vermont's AMBER Alert, the nationwide emergency broadcast system used to help recover missing and abducted children believed to be in imminent danger.

"When I first came to the fusion center, it occurred to me that we, as an agency, didn't have a very good handle on missing persons," Laster says. One example was the state police website, with its lack of "clear" information, which reflected little follow-up, management or coordination with local police.

To address the problem, Lauer and his staff built a database of all outstanding missing-persons cases and adopted better policies for future reports. Today, when someone goes missing in Vermont, Lauer's staff immediately contacts the local agency to offer assistance. That includes producing a flyer with identifying information, such as the person's name, age and physical characteristics, as well as any available photos and last-known contact info. The con-

Between people are locked in the National Mining and Unidentified Persons System (NAPS), dating back to 1971. Here are a few of the cases that still confront police.

William Miller
 (born 1932)
 Missing from
 Middlebury College
 Age at time of
 disappearance 18
 Height 5'5"
 Weight 125 pounds
 Hair light brown
 Eyes blue
 Clothing: Massachusetts pants,
 socks



Disappearance: Schatz was walking westwards to a local dairy when she returned to her car to grab a forgotten pen. She never showed up at the dairy and her wallet, a checkbook and belongings were found in her car's rear. Rumors that she had been seen hitchhiking along Route 7 on the day of her disappearance were never confirmed.

Missing Since:
 March 19, 2001
 Missing From: Home
 Age at Time of
 Disappearance: 10
 Height: 5'3"
 Weight: 100 pounds
 Hair: Brown with
 streaks of gray
 Eyes: Green, wears glasses
 Clothing: Dark blue jacket, jeans
 and a blue shirt

OrlandoBrower, 46, who had been living in Vermont for a week when she vanished on her way to dinner with her friends' family in Barre, she had not been on good terms with her parents, who lived in Michigan and who accused her of being too close to her mother's new husband. She reportedly took a note with her sister that was carrying a stuffed dog when she disappeared.

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The Warning Sign for Shark Bar
The Brim Splash-out Bar &
The Wave Surf Slide

Missing! 12/12/10

children shortly after committing a crime. (Because the investigation is ongoing, Lauer can't reveal specifics.)

The investigating detective suggested the father had fled to one of four other states but wasn't sure which one. With assistance from the VTC, local police were able to search the data of automated license-plate readers in all four states — and got a hit on the father's car, significantly narrowing their search.

However, Lauer admits that local police are free to handle such cases as they deem appropriate. While entry in the NCIC database is required, there's no legal mandate that Vermont police use the NumID database at all.

"We can't make them do anything, but we can certainly push them," Lauer says. "Our cooperation between agencies is strong, much better than I've ever seen it in my career... but it's not perfect."

Why wouldn't local police use all the resources at their disposal? Sometimes,

SHOULDN'T ALL UNACCOUNTED-FOR VERMONTERS BE LISTED IN THE 4-YEAR-OLD FEDERAL DATABASE? THEY AREN'T, FOR VARIOUS REASONS.

Once a person has been missing for seven days, Lauer strongly encourages local police to enter the individual's data in the NumID and begin gathering DNA samples, dental records and other identifying info from family and friends. These measures are taken even when police don't suspect foul play, he says, because they preserve that material should it be needed later.

Lauer explains, their reluctance is due to the seemingly less pressing nature of the case — such as that of a teen who's run away from home repeatedly. Or the local agency may be small and have limited resources to devote to the investigation. Or, Lauer acknowledges, some cops may find the NumID daunting because it asks for a large volume of information.

SNAPSHOTS OF VERMONT'S MISSING

Perry Grant Hartwood

Age 16
September 20, 1993
Missing Since March
Age at time of disappearance 11
Height: 5'7"
Weight: 115 pounds
Hair: Brown
Eyes: Blue



Circumstances: Hartwood was living with a stepfather George when he disappeared while attending mid-level high school. George and his mother's parents, George Hartwood and his brother, were living with their mother's parents. Perry Hartwood's father had been missing for several years in New Hampshire while working along the Kalamazoo Highway.

Shirley ("Gwen") John Winger

Missing Since March 31, 1995
Missing From Burlington
Age at time of disappearance 16
Height: 5'4"
Weight: 110-120 pounds
Hair: Blond
Eyes: Blue
Clothing: light-colored shirt, dark shorts, jeans, sneakers, numerous rings



Circumstances: Winger was last seen as she left her family's home on Forest Street in the New North End. A few days after the vanishing, her mother received a phone call from an unknown person saying Winger had been working in the Vermont State Police. The officer with whom she had been working claimed she had been working in the state police while fishing on the river in 1983.

What happens when the trail leads nowhere? Another popular public misconception, Lauer says, is that police eventually list a missing person as a "cold" case.

"We don't officially use that term," he says, "but, yes, there is a point when you've exhausted all your leads." For example, in the early months of the Carter case, both the Essex PD and the state police had as many as 10 detectives working on it around the clock, seven days a week. Lauer's staff even set up a "war room" in their Williston headquarters where all the relevant info was displayed on bulletin boards.

Today, the VFC still wants Essex on that disappearance, but "that's all calmed down," Lauer says. "We just can't expend those kind of energies."

In short, he says, once the leads are exhausted, police are often forced to move on to fresher cases. Sometimes, Lauer acknowledges, people simply "walk away from life, and there's no crime in that."

While Vermont may be making for weeks, months or years, they're never forgotten. One crucial policy was put in place after the disappearance of 17-year-old Brittanie Matfield and Montgomery in March 2004. Every missing person in

Vermont is now assigned a state trooper who serves as the liaison with family members to keep them apprised of any developments.

Captain Glenn Hall has maintained regular contact with the Matfield family. Hall readily admits the Matfields were initially very unhappy with the way police handled Brittanie's disappearance. (The Matfield family didn't respond to requests from Seven Days, via the state police, to be interviewed for this story.)

"We don't get a lot of those cases," Hall says. "It's pretty rare that a 17-year-old girl just vanishes and seven years later there's no sign of her, and we can't figure out what happened."

But, Hall notes, the Matfield case changed the way missing-person reports are handled in Vermont. In large part because the family kept pushing police to do more, regular contact with families of the missing is now not a recommendation but a requirement.

Seven years later, Hall still investigates fresh leads and re-examines leads into old reports. And, as time moves on, he checks in with the family on the anniversary of Matfield's disappearance. Despite the time that's passed, he says, "We're never going to stop working this case." ☐

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Planned Parenthood
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Grace and Gavin Wepp (mother and daughter)

Missing since June 8, 1998

Missing from Jericho

Michael's age at time of disappearance 32

Height 5'7"

Weight 160 pounds

Hair Brown

Eyes Brown

PHOTO

N/A

PHOTO

N/A

On Vermont's Missing On June 8, 1998, Grace Wepp reportedly left a note stating that she and her 3-year-old daughter Grace would be home for good. She left behind two 1994, 1997 and 1998. Ten days after her disappearance, her husband Michael, 32, was found dead. The police reported the bodies were found in 1998. Michael's body was found in 1998 and was identified 13 years later as a "John Doe" who shot himself in the head after a police chase in California the same year. Twenty-five searches of the 10-acre former Jericho home have been conducted since 1998, and sightings of Grace and Michael's remains could also be in the vicinity.



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Anne Dillard, Philip Roth and Robert Stone. Like these authors, Houghton has written both short stories and novels, his first book, published while he was still an undergraduate, won *Car Max*, a novel based on his time in the circus. But he's best known as a "master personal essayist," as the *New York Review of Books* recently hailed him.

Part of Houghton's appeal may lie in his ability to combine clear-eyed realism with an enduring kind of hope. In "Visiting Narak," Houghton notes that he has been sending money to a grandmother in Kampala, Uganda. The woman, Narak, obtained his name and address from a contact Houghton had made on a previous trip. Narak needed help financing her grandchildren's education (their parents had died of AIDS), and Houghton obliged. After some time, he writes, he decided to fly over and meet her.

Acutely aware of "the tacit barrier that they were nearly destitute and I was not," Houghton got to know not just Narak but a string of other individuals whose stories he tells in detail, including two Rwandan prostitute-religees and a hotel owner who describes escaping death by Idi Amin's henchmen by a couple of hours. Houghton acknowledges the "tenuous subject of 'visiting money'" in these narratives, but that doesn't snap him from attempting to understand and behold the people he encounters.

The writer regards his own eventual death with a similar combination of clarity and equanimity—in an attitude that Julian Barnes, author of another meditation on death, *Nothing to Be Frightened Of*, might find admirable but baffling. Houghton hopes his own body will feed the antelopes and regains "a minimal calm" to speed the process. For him, death is a way of "repaying our indebtedness from the universal energy pool." Remembering the odd prevalence of "an African sort of smile, reward-seeking" among his older journey-board charges in the morgue, he guesses that death won't be unwelcome.

Houghton takes a different perspective when he looks beyond the demise of individuals. The greater "death" he writes about is that of the natural world itself, which is happening on a staggering scale—nearly 600 species disappear in his own lifetime, Houghton writes, he has witnessed the shrinking gene pool and shortened lifespans of the very animals he cared for as a 20-year-old.

"The major wars of our epoch in respect will not have occurred in such

places as Iraq," he asserts, "but against the splendid diversity of nature, with no accurate planning or system conceived for winning it down."

Perhaps because he has led a life as steeped in the observation of nature, Houghton is continually wondering what "evolutionary purpose" that or that human he serves. Our capacity to feel joy when we witness something beautiful in nature, particularly stamping him, because it can't be attributed to survival or preservative instincts, it's not "utilitarian," as he puts it in "Curtain Calls." In "Eodipus," he concludes that the otherwise useless feeling is "an outgrowth of a gradual refinement of existing rudeness in other creatures."

We're not so far from animals, in other words. Houghton asks rhetorically, "Do the species that were the splendid plume or comb of fur or superb acrobatic courage we admire not feel an equivalent challenge at the sight of one another, too?"

Houghton starts to sound odd fashionized when he maps these evolutionary meanings onto male-female relations ships. "While women," he writes in "Sex and the River Styx," "need a long-term partner, not a one-night stand or a casual push, in order to raise children." And, having passed the preservative stage, older women, he suggests, "don't even worry now at their bedsides, or cross the River Styx, joking of blunders" as their male counterparts do. Seeing women's descent through the prism of biological determinism is rather odd, didn't the second wave of feminism put that narrative to rest?

One majestically weirds it out a bit of David Foster Wallace's meta-awareness, some odd footnotes in *Life/Time/Consciousness* with *Wildfowl* Mews, for example, to indicate a layer of irony. But then it wouldn't be Houghton, whose candor in what makes these essays so absorbing to read. In the end, the writer who contemplates the River Styx and thinks of "primal snark"—not to mention "sardonic" chortled with tree shadows in the woods, plus the low-shag nose, a tiger-colored butterfly, the Tiffany glister of a spider's web after a gust of rain, and the yellow-spotted salamander emerging from under the nearest log—is the one whose books you want in your bedside pile. **D**

Find out the River Styx by Edw. Houghton. Orion/Green-Publishing. 272 pages. \$27.50/\$19.95

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If You're Happy and You Know It, Tweet

UVM researchers measure emotion through online communications

BY TYLER MACHADO

On a recent early Thursday night, a couple hundred people gather after hours at the ECISO Lake Aquarium and Science Center to listen to a University of Vermont assistant professor of math and statistics talk about happiness — or, more specifically, using Twitter and other online communications as a barometer of happiness.

Chris Danforth is an engaging public speaker who doesn't need any charts or graphs to articulate the findings of his big data project. The crowd at ECISO will leave tonight knowing this: There's a lot to learn from social media and digital communication. You just need to know how to harvest the data.

Danforth works at UVM's Vermont Advanced Computing Center, a research facility that's essentially about using computers to do more than browse-clip-and-send-email. Along with fellow professor Peter Delds and a team of undergraduate and graduate students, Danforth is using those high-powered computers to glean data from billions of tweets sent from all over the world. Computer algorithms and Twitter's open-programming interface allow the researchers to sift huge amounts of raw data. They then use their human imaginations to figure out which information to look at.

The team's research into Twitter addresses the question: How can we measure happiness? Danforth notes that gross domestic product is not necessarily the best way to measure the collective well-being of our society. Danforth has actually adopted the concept of "gross national happiness" to gauge the health of the country. But happiness is a lot harder to quantify than are most economic indicators. So Danforth and his team have come up with the "happinessometer" to measure happiness through the words we use. Their research isn't limited to Twitter; they pull content from blog posts, news feeds and New York Times stories, to



name a few other sources.

"What we're doing is collecting words. We collect every public Twitter message that Twitter will give us," Danforth says. The messages

the researchers had 50 people assign happiness scores to the 10,000 most frequently used words on Twitter. The scale is simple, ranging from 1 for the saddest words to 9 for the happiest. The

that content that word. "Shake out all the 'cold', because I know that's in every one of them," Danforth says. "And then I compute the happiness of [the remaining words]. Turns out we get a number that's very close to the number that the *Anonymous* people gave to the word 'cold'."

This finding means the researchers can gauge the sentiment of words that weren't among the original 10,000 but became more common over time. Like, say, "occupy." "I don't need to score 'occupy' because I have scores for the billions of words [people use with 'occupy'] and the average of them all will be very close to the score that 'occupy' gets," Danforth says. "And that will change over time, because two or three months ago it didn't mean anything." This means the happiness scores are not absolute, but act as a reflection of real-time sentiment about a given word. A word like "happiness" won't see its score change too often, but words tied to news and current events could vary wildly.

This is one of the most illuminating parts of the project. UVM graduate student Katherine Harris illustrates how words and phrases can set dramatic shifts in sentiment over time. Geller Tiger Woods used to be one of the most revered figures on the internet, but his score tanked in November 2009 when word of his marital indiscretions leaked out. By contrast, public sentiment toward Michael Jackson improved after the singer died in 2009, as the prevailing misconceptions with him shifted from allegations of child abuse and strange behavior to memories of his great music.

Harris says he's combining linguistic and geographic data to see how tweets containing the word "fired" have shifted in Vermont — perhaps becoming more positive as tweets about the state's damage gave way to news about communities pulling together and rebuilding.

The researchers are also looking at every blog post that uses the words "I feel" or "I am feeling" along the data acquired by digital artists Jonathan Harris

WHAT WE DO IS WATCH TRENDS IN THE WAY DIFFERENT WORDS ARE USED.

CHRIS DANFORTH

— about 20 million English-language tweets a day — come from an open application programming interface that Twitter makes available to developers. "What we do is watch trends in the way different words are used," Danforth continues. "Underlying all this is the assumption that each word has some happiness value associated with it."

How do the researchers determine the happiness value of an individual word? The team turned to a robotic called Mechanical Turk, a division of Amazon.com, which facilitates paying large groups of people a small amount to complete menial tasks. In this case,

average of those 50 scores becomes that word's happiness value for the purposes of the research.

This is where the data start to become more revealing. The "happiness values" of those 10,000 most frequently used words are a good starting point, but you don't really need to survey people to assign a word's happiness value. "The collection of sentiments expressed about a particular topic tend to be very closely related to the sentiment of that topic itself," Danforth says.

So the topic is "cold" and the researchers want to assess the happiness value of the "big of words" in tweets

Recipes for Thanks

Vermont cooks dish on the food-focused holiday

BY CAROLYN FOX

It was November 21, 1951. A distant cousin showed up in my grandparents' driveway with a big bundle under his arm. In the kitchen, he unwrapped two things: a bottle of fancy liquor with fruit perfume inside and a tarot.

"Tomorrow is a big holiday," he told them. "We didn't have any idea what Thanksgiving was," my grandmother recalls now. She'd never even tasted turkey. On that long-stemmed Thanksgiving, she and my grandfather had only recently arrived in Newark, N.J., from Ukraine, their home-country. Before that, they'd spent five years in a refugee camp in West Germany, displaced by the war. A new kind of pilgrims, they'd tried to immigrate to many countries, including Australia. But, because my grandfather had had tuberculosis, only the U.S. — where an American relative vouched for them — accepted them.

That Thanksgiving Day, my "Isabela," as we call her, stuffed the turkey. She remembers serving it with "regular potatoes and some corn, and whatever vegetables we could get. We ate it, and we thanked God that we came to such a beautiful country and that we could live here."

With a beginning like that, you'd be surprised by my family's current Thanksgiving food traditions, or lack thereof. Although my grandparents overtly absorbed the spirit of giving thanks, they never adopted all the conventional American dishes. Sweet-potato pie was a bizarre and foreign concept to my grandmother, as it still is to us today, though she found cranberry jelly from a tin modern and delicious.

Two generations later, we're dealing with pretty eaters and a chicken-tenderize-to-forget-to-write-downs recipe, which means that on the one night a year that's all about food, dinner makes its way to our table in a haze of guesswork. There is no turkey — most years, it's chicken, one year, I recall duck. There's always stuffing, but my mom and I memorably stood over the half-made duck, scrutinizing our heads

"More chicken stock?" we ask each other. "Do we usually add raisins?"

Let's just say our kind traditions are still being forged.

Almost every American has an incontinent past, but we all express our traditions differently — and, on the Thanksgiving table, creative variations typically show up in the side dishes. Who's eating the mashed sweet potatoes with marshmallows, and who's experimenting? I turned to a foodful as the Thanksgiving cooks fix their own Thanksgiving family traditions. They graciously shared side-dish recipes and the nutty and wonderful stories behind them.



**VANILLA MASHED SWEET POTATOES
WITH PECAN-STREUSEL TOPPING**

5 large sweet potatoes
 2 cups heavy cream
 1/2 cup brown sugar
 3/4 cup orange juice
 1/2 cup salt
 1/2 cup ground black pepper
 1/4 cup cold cream and butter
 1/4 cup flour
 1/4 cup brown sugar
 1/4 cup sugar
 1/2 cup chocolate chips



Preheat oven to 400°. Thick-slice potatoes with a fork and stack in the roaster for one to one and a half hours, or until tender when poked with a knife.

Add onion to a small saucepan. Split vanilla bean lengthwise and scrape seeds into the oilpan. Add 1/4 tsp vanilla pod and simmer until hot, but not boiling. Turn off

Feed small portions and place in the bowl of a food processor. (You may have to do this in two batches.) Add orange juice and juice and about one-third of the vanilla extract. Pulse until smooth. Stir in milk.

not pushing easily. Add more cream. Season
to taste with salt, white pepper and transfer to
a flat roasting dish.

For this bread-topping, in a food processor or blender combine the butter, flour, sugar and a pinch of salt. Pulse until the ingredients are incorporated but still crumbly. Add the pomegranate pulp in five small pulses.

NINA LESSER-GOLDSMITH

Learning Center director at Healthy Living Natural Foods Market, South Burlington

"I used to be a personal chef for New York City," explains Nina Lesser-Goldsmith. "I was hired by this person to prepare Thanksgiving sides for her. At the time, I was researching a lot of new recipes."

One called out to her: a recipe for vanilla custard sweet potatoes as

doi:10.1371/journal.pone.0174441.g002

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Recipes for Thanks

the popular vegetable 101 Cookbook. Her client loved it, and so did Lessee-Goldsmith.

"I wanted to make it for my own family's Thanksgiving," she says. "We had always, always had regular roasted sweet potatoes with marshmallows on top. My grandmother would make it. She never made enough. We would always fight over it."

IT KIND OF BURS THE LINE BETWEEN DINNER AND DESSERT, SAVORY AND SWEET.

NINA LESSER-GOLDSMITH

The new potato dish's introduction met understandable resistance. Lesser-Goldsmith compromised by serving it alongside her grandmother's roasted one. "It was the only year I can ever remember that we had leftovers" of the marshmallow recipe, she says, noting that the new dish "trumped tradition."

Now Lesser-Goldsmith makes this dish every year. "There would be backlash from the family if I didn't," she says. "It kind of blurs the line between dinner and dessert, savory and sweet. It's the thing I always leave on my plate for last."

PATRICK & CHRISTINE GRANGIEN

Co-owners of Café Shelburne

Considering co-owner and chef Patrick Grangien has done all of the cooking at Café Shelburne

since he and his wife bought the French restaurant in 1988, it may come as a surprise that he likes Thanksgiving off from the kitchen, even at home. His wife Christine makes the big meal, everything from cranberry but it wasn't like that on their first Thanksgiving.

In 1981, Grangien had newly arrived in New York City from France. He had "votre blancher for breakfast" every up-to-go food" at a gourmet store attached to a Bloomingdale's, he recalls. When Thanksgiving rolled around, his boss took the Grangiens out for a holiday feast.

"We were completely overwhelmed," he says, calling the sense of ceremony and tradition "completely interesting."

These days, with the couple long settled in Vermont, Thanksgiving has become "a big celebration for us." Grangien says, representative of the place they call home. That's evident in one of Christine Grangien's annual side dishes, starting maple syrup. "Maple syrup accentuates the natural sweetness of the root vegetables," notes Patrick Grangien.

SUZANNE PODHAZER

Owner of Salt, Montpelier

One year, Thanksgiving went south of the border. Another,

it only remained below the Mason-Dixon Line. The dinner is ever changing, but you can count on one thing in Suzanne Podhazer's family Thanksgiving: omelette with a theme.

Working 40 hours a week and co-owning stores as a young adult, Podhazer quickly learned to get creative in the kitchen.

"My family didn't go out to restaurants very much when I was growing up," she explains. "Bringing home interesting seasonings to share with her younger siblings was 'a way to bring the restaurant to them.' That habit inspired her to riff on the usual Thanksgiving dinner aspects."

Whether she's adding chorizo and olives to the stuffing for a Spanish twist or shopping up cultured greens and butterflied mashed potatoes for American Southern cuisine, Podhazer typically starts by tweaking

MAPLE-SYRUP-ROASTED ROOT VEGETABLES

- 1 large sweet potato
- 2 medium turnips
- 2 medium parsnips
- 2 medium carrots
- 2 Brussels sprouts
- 2 medium pears, half in quarters
- 1 1/4 cup maple syrup
- 2 tablespoons good olive oil
- Salt and pepper

Preheat the oven to 450°. Carefully chop the root vegetables. Combine in a large bowl, toss in oil. Sprinkle with salt and pepper. Roast for 20 minutes, or until vegetables are tender and beginning to brown, stirring every 10 minutes.



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Still Dishing

Grilling the chef: Alexandra La Noue-Adler

BY CORIN HIRSCH

When chef Alexandra La Noue-Adler and her husband, Adrian Adler, purchased Quaker's Parker House Inn & Restaurant eight years ago, it was in a semblance of a rut. The stately 1887 inn had good bones and a prime spot overlooking the Ottawa-Quebec River, but it lacked a fancy interior and reputation.

The Adlers, fresh from turning around an inn in Maine, were unafraid. They took to renovations with zeal — planting kitchen gardens, adding a flashy brasserie table on the wrap-around terrace overlooking the river and giving the first-floor dining room a French provincial vibe. They also introduced La Noue-Adler's French-inflected food, and shortly back a following.

Now the Parker House is a popular spot with both locals and tourists. Many of them get to meet the effervescent La Noue-Adler, a baby-faced blonde who often pops out of the kitchen to mingle. While her husband works the bar and manages the front of the house, La Noue-Adler turns out polished seasonal fare — menus in an earthy yet refined style, often topped with pork, roasted pasta, rich and creamy sauces, and a rack of lamb in a honey-lemon reduction. Like her, the menu is colorful, gutsy and original.

Though many of her dishes embody a respect for classical French cuisine, La Noue-Adler didn't come to the table via traditional training. Rather, here is a mixture of eating, cooking and learning by doing.

La Noue-Adler, 42, grew up in Manhattan and Brooklyn's bustling Fort Greene neighborhood. She absorbed the French style of her father's cooking



Alexandra La Noue-Adler

and, on the street, sampled ethnic dishes that would come to influence her style. She attended a high school of music and performing arts, earned a degree as a early childhood education from New York University, and taught in Chatham. "My problem was, I wanted to take off of the laid-back home with me and make these better," she recalls.

Next came a stint in publishing, but since La Noue-Adler "has drifting behind a desk," she did so close her in her mid-twenties. She started making sandwiches and selling them to local delis, and eventually one in the East Village. That was

Madison Valley catering company and at a weekend market followed.

When La Noue-Adler found out she was pregnant with their first child, she and Adler decided to find a quieter place to raise their family. They came across an inn in Bethel, Maine — one that needed a lot of work — and made an offer. "It was shock and horror, they accepted," she jokes. The couple opened Challenge Country Inn in 1996.

At first, La Noue-Adler cooked breakfast while her husband ran the front of the house, but gradually she began

Chef Alexandra La Noue-Adler

Age 42

Restaurant: Quaker's Parker House Inn & Restaurant

Location: Quaker

Restaurant age: 8

Cuisine type: New England French, warm Mediterranean flavors

Training: On the job

f See this column on 7 nights at sevendaysin.com/food

CONTINUED ON THE CLASSIFIED PAGE

Hey Fiddle Fiddle

One fiddler plays the fiddle, another, the melody. But "if you do it well together!" David Greely told Rhode Island's South County Independent a few months ago, "it's more like one and one equals five!" Hear the explosive quality of his twin fiddling with fellow Lewiston musician Joel Seng, and you'll begin to suspect the Gately/Seng duo is on the right side of that equation. With a repertoire of rare traditional Cajon music — such, just and without frills, as the back of the hands — the pair anchor the lively dancehall parties, choosing instead to play Cajon beats most intended for intimate settings. Morrison's Silver Arts Center Barbe-kill society

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NOV. 20 | MUSIC



NOV. 18 | MUSIC



Folk Lure

If Regina Carter has a lesson for one would imagine she's already crossed off quite a few items. She's played a 1943 violin once owned by Duke Ellington, Niccolò Paganini. She's accompanied music. A future stop is Lincoln Hall and Mary J. Blige. And her violin has taken her from European classical music to American blues. These days, Carter's busy applying her past aesthetics to traditional African music. Having recorded Tumbula Akwete on the horn, a West African harp historically played by village storytellers, the artist incorporates folk melodies with Afro-pop energy in her latest album, *Ensemble Yemba*. Sounds pretty forward thinking to us.

REGINA CARTER

Friday November 18, 7-30 p.m., at UPM Recital Hall in Burlington. \$20-25. Info: 856-4455; www.ups.edu/arts



NOV. 17-19 | THEATER

On the Rocks

"On the Rocks" isn't a place you'd want to visit firsthand. A prostitute reaches for a glass of scotch in her silent film to its death. A moving man clings to a bottle of booze. Deviants on the loose bear each other with her mouth in the streets. But this world seems — depicted in a 1938 engraving by famous pictorial satirist William Hogarth — to, essentially, the destination of playwright Nick Dear's *The Art of Success*. Audiences tag along with a reimagined Hogarth, one who's not so much a social critic as a participating character in one of his early editorial cartoons. More than a howdy dark comedy about a wild evening

in 1708 London, the Middlebury College production raises questions about society and art, past and present.

'THE ART OF SUCCESS'

Thursday November 17 and Friday November 18, 8 p.m.; and Saturday November 19, 2 and 8 p.m., at Seiler Studio Theater, Mahoney Center for the Arts, Middlebury College. \$9-12 for mature audiences. Info: 443-5435, middlebury.edu/arts

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TABLE 10.10 (continued)



MOVIES AT MAIN STREET LANDING

THE FILM HOUSE • SIXTY LAKE STREET • BURLINGTON WATERFRONT

Every Tuesday at 7pm ★ First Come First Served
Free and Open to the Public

TUESDAY
NOV. 15

The Wizard of Oz
1939 • Rated G

OPENING
NIGHT!

TUESDAY
NOV. 22

Raiders of the Lost Ark
1981 • Rated PG

TUESDAY
NOV. 29

**National Lampoon's
Christmas Vacation**
1989 • Rated PG-13



MAIN STREET LANDING

Creating healthy places for people to work and play

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Unique event and performance
space available for daily rental

Call Melinda Moulton
(802) 361-7559

mainstreetlanding.com



calendar

TUE 12 NOV 18

film

BRIDGEMAN See PG-13 1:30 pm
MOZART'S MASTER See PG-13 5:30 pm

WORLD OF THE LOST ARK An archeologist who saves his kidnapped wife and himself in this film. Indiana Jones saves the world from the evil of a cursed object. Sam Hoare, Main Street Landing Performing Arts Center Burlington 7 pm. See info 548-3036 mainstreetlanding.com

"THE HUNTER" MOVIE John Hancock's property next to Hollywood's historic film, "The Hunter" at the Main Street Landing Performing Arts Center 7 pm. See info 741-7559

THE WIZARD OF OZ AT THE MOVIES Celebrate 80 years of the film. Singers, actors, dancers, and more. The movie is shown at the Main Street Landing Performing Arts Center 7 pm. See info 741-7559

health & fitness

GRAB YOGA & TAI CHI See yoga movements and tai chi movements. See info 741-7559

YOGA See yoga movements and tai chi movements. See info 741-7559

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evening. 270 North Vermont Ave. Burlington 8 p.m. See info 333-1677 ext. 104

WED 12 NOV 19 A former slave on the eve of the world's end. 270 North Vermont Ave. Burlington 8 p.m. See info 333-1677 ext. 104

books

COVILLO ARCADE Family members. Authors: Robert and Suzanne Barlow. Directed by a whimsical team of authors in "Covillo and Covillo's Guide to the American Southwest." See info 333-1677 ext. 104

BOOKS & MUSIC A new part-time night-time shop at the Main Street Landing Performing Arts Center. See info 741-7559

STARTER Students from the Main Street Landing Performing Arts Center. See info 741-7559

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music

VALLEY HILL John's. A new part-time night-time shop at the Main Street Landing Performing Arts Center. See info 741-7559

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ABSTRACT

WILSON MENUS TO TREAT PMH: Nov. 20, 1-3.30 p.m. Cost: \$20/\$25 for workshop. Location: Petrie Shrubbs Woods, TW

WISDOM OF THE HERDS
SCHOOL: Open House
Saturday Dec. 3, 11-3 p.m.
at Tuba Tea Room, 34 Elm
St., Montpelier, Vt.

grants are available to qualifying applicants. Location: Wisconsin/Herb School Woodbury, 456-8122. arnold@wisdomoftheherbschool.com wisdomoftheherbschool.com. Earth skills for changing times. Experiential programs embracing local wild edible and medicinal plants, food as first medicine, sustainable living skills, and the inner journey. Arlene McCarthy, director and Georgia Lee, instructor.

LEUNG, SPANISH, & CIPRIAN

AKKID Join now & receive a 3-mo. membership for \$190! This special rate includes a free uniform (\$50 value) and unlimited classes 7 days a week. Location: Akkido of Champlain Valley, 257 Pine St. (across from Concord Hotel & Light), Burlington, VT. 801-880-0000. Burlington akkido.org. Akkido is a dynamic Japanese martial art that combines karate, aikido, and jujitsu.

AKKID Location
Vermont Akkido, 274
N. Williston Ave. (2nd
Floor) Burlington, Vt.
Vermont Akkido: 862-
5785 vermontakkido.org
Akkido for Children (ages
6-12) at Vermont Akkido
Class starts October 25.
Contact: vermontakkido@gmail.com, 800

to take home. Akido trains body and spirit to gather grace: physical flexibility with flowing movement; martial awareness with compassionate connection; respect for others and confidence in oneself.

and children. Graham Juia enhances strength, flexibility, balance, coordination and cardio-respiratory fitness. Graham Juia's training builds and helps build courage and self-confidence. We offer a legitimate Brazilian Juia-Jiu-matals class program in a friendly, safe and positive environment. Accept no imitations. Learn from one of the world's best. Julia "Yaca" Fernandez BJJU and BJJUJ certified 3rd Degree Black Belt. Graham Juia instructor under Gracie Barra. Sr. teaching in Vermont since introduced in Rio de Janeiro. BJJUJ A-Jiu-Natu Featherweight Champion and 3-time Rio de Janeiro State Champion. See de Juia.com BJJUJ.

LEARN TO MEDITATE. Meditation instructions available Sunday mornings, 9 a.m.-12 p.m., or by appointment. The Shantashala Cafe meets the first Saturday of each month for meditation and discussion, 9 a.m.-12 p.m. at Shantashala Cafe, 10000.

every third Friday evening of each month, 7-9 p.m. which includes an intro to the contest, a short drama talk and socializing. Location: Burlington Shakespeare Center, 187 So. Winslow Ave., Burlington.

ROOTS SCHOOL, Located at ROOTS School, 200 Blachly Rd., E. Gates, Ia. ROOTS School Sarah Connors, 450-1253. Roots@Tfnet.net, RootsNT.com. Fibers from a wild landscape. This is a working process and understanding of fibers that live around us with emphasis on an ethnobotanical, primitive technology and craftsmanship focus. 12/10-1/1/01. Origins. This is a nine month adult program devoted to studying, making and using primitive weapons, tools and technologies. January 2001.

FALL PHOTOGRAPHY

ALL WELLNESS: Location: 128 Lakeside Ave. suite 103, Burlington, Vt. 803-8600 allwellnessvt.com We encourage all ages, all bodies and all abilities to discover great

case and enjoyment is able to be integrated physical therapy Pilates Reformer Power Pilates mat classes Vinyasa and Katanah Yoga and indoor cycling. Come experience our welcoming atmosphere, skillful instructors and beautiful light-filled studio—your first fitness class is free if you

JENNIFER BUCKLEY & PETER

PLANKETS: Protein, Meat, Refinement, Circuit Training, Mail/Carrier & Senior citizens. Locations: National Plankets 1 Mill St., Suite 312, Burlington, VT 05403-3369. Locality: nationalplankets.com. NationalBodiesPlankets.com. Feel the feeling! See the difference! Native heard of the Semi-Tennis Colonoscopy Swim and Massage? Try a month of Plankets and find out why every body loves Plankets! No instructions needed for Mail or Plankets Circuit Training: Reform your body enjoy your still training your friends to become together! Visit us!

INTRODUCTION

SHAMANIC JOURNALS Dec 4-10
4-6-4pm COST: \$205/16-
class Location: Shamar's
Place 78A, East Hill Rd
Stevens Hill, Saran Fintay
6, Peter Clark 253-78-06
petec@clark330.com
clark, shamar@me.com
Express all workshop
includes shamanic cosmology
shamanic journeying
Meet spirit guides
Find your seat of power and
begin to walk the path of
self-empowerment. Learn
about shamanism and
basic forms of shamanic
healing. Discover the great
relevance of this ancient
spiritual practice. Expand
your consciousness using
integrative spiritual

TABLE-STYLE INFO

CHURN Beginner classes
Sat. mornings & Wed
evenings. Call to view a
class location. Ben/Tak
404-361-2262. www.churn.com \$20.

Church St., Burlington.
Info: 854-7052 (glaci@glaci.org)
Style: A dynamic taichi method that involves the spine while stretching and strengthening the core. Body muscles. Practicing this ancient martial art increases strength, flexibility, vitality, peace of mind and mental calm.

YAKO-STYLE TAIJCHI.
 Beginner's class. Wed., 5-5:30. All levels class on Sat., 9-9:30 a.m. Cost: \$16/ class. Location: Vermont Tai Chi Academy & Healing Center 183 Flynn Ave., Burlington. Turn right into driveway immediately after the railroad tracks. Located in the old Magic Hat Brewery building. Info: 318-6236. Tai Chi is a slow moving martial art that combines deep breathing and graceful movements to produce the valuable effects of relaxation, improved concentration, improved balance, a decrease in blood pressure and ease in the symptoms of rheumatoid arthritis. Instructors: Jami Mikawa, instructor.

vermont center for yoga and therapy



RESTORATIVE YOGA & REIKI: REST & RECHARGE. SLOW TO THE WORLD BY MARY BETH CACCIOLA & MARTHA WHITNEY. Dec. 8 6-8 p.m. Cost: \$10/dress. Location: Vermont Center for Yoga and Therapy 364 Dorset St. suite 204 E. Burlington. Info: 658-5440 vrcvt.com. When life speeds up we often forget the importance of rest: that which gives us

quiet time, space, replenishment and rejuvenation. Experience the practice of Restorative Yoga and Reiki. Martha will guide a Restorative Yoga practice while Mary Beth will offer Reiki, a subtle and effective form of energy healing.

wingspan studio



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Art, French, and language classes for inspiring creative growth and confidence in kids, teens and adults. Visit the classes online at wingspanstudio.com for more details. Studio seats available at all times for private or group reservations.

THANKSGIVING VACATION CAMP

Monday-Wednesday November 21-23 8:30 a.m.-2:30 p.m. Ages 6-12. 12 students max. Cost: \$200/2-days or \$75/day includes all materials, a healthy snack, and optional. Location: wingspan studio, 4A Howard St., Burlington. Info: wingspanstudio.com 333-8636. wingspanstudio@wingspanstudio.com wingspanstudio.com. Wingspan studio is a family business. Art, French and science explored & fun interdisciplinary camps! Painting, drawing and collage exploring our world such as why we cry, why we laugh and how come we like music, take place in the morning! Then games, music and snacks will help us here in French skills and learn about francophone cultures around the globe!

yoga

EVOLUTION YOGA-SW/ class. \$10/class card \$5-\$10 community classes. Location: Evolution Yoga Burlington. Info: 854-6642, yogae@evolutionvt.com, evolutionvt.com. Evolution's certified teachers are skilled with

students ranging from beginner to advanced. We offer classes in Vinyasa, Ashtanga, inspired, Iyengar and Iyengar yoga. Restorative classes also available. Prepare for birth and strengthen your infant with pre-natal and post-natal and check out our therapeutic massage practice. Participate in our community living: evolutionvt.com or writing.

LAUGHING RIVER YOGA. \$10 class. \$10/10 classes, \$100 monthly unlimited. Mon-Fri 9 a.m. classes starting week \$5-\$16. Location: Laughing River Yoga, Choice Hill, suite 126, Burlington. Info: 343-8789. Laughing River yoga classes. Yoga changes the world through transforming individual lives. Transform yours with classes, workshops and retreats taught by experienced and compassionate instructors. We offer Kravut, Jivamukti, Vinyasa, Yoga Trance, Bikram, Yin, Restorative, Meditation and more. All bodies and abilities welcome. Check out our Costa Rica yoga retreat March 11 through 17.

YOGA FOR BEGINNERS. Tue, 6-7:15 p.m. Wed., 6:15-7:15 p.m. Sat., 9-10:15 a.m. Cost: \$10/1-hr class. Location: Grews Mountain Retreat, 60 Main St., Burlington. Info: Susan Paerle, 891-6702. www.kennethrehab.com kennethrehab.com. As a runner you don't have to be flexible to benefit from yoga. Come begin your cross-training journey to improve your strength and minimize or heal from injuries. Classes are designed to cultivate stability, align your mind and strengthen the ligaments, tendons and muscles used in running or other activities.



An evening with Chris Smither

Saturday, January 3 at 2:00 p.m.
 Green Hall Theater
 \$24 advance, \$27 at the door



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 Middlebury, VT 05753
 a.m.
chris@smither.net
 (802) 388-0216

www.afterdarkmusicseries.com

Tickets are on sale at
 Main Street Stationery on by mail

Healing Gifts: A Healing Arts Expo and Fair

Discover your body, mind, spirit and heart

Saturday, November 18th 2011 Miller Center, 130 Gess Court
 8's includes admission, sampling, CD, workshops

Admission includes Home or Office Thermal Scan valued at \$200. Free full length life-transforming DVD to the first 50 people to pay \$10 pre-expo!

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 OUR BIGGEST SALE OF THE SEASON!
SAVE 20 % on toys
 Legos, Playmobil, G.I. Joe, Star Wars, Barbie, and more!
 Now a 4-day Sale!
November 17th-20th
 10am - 5pm (Nov 17th), 10am - 4pm (Nov 18th)
 Kids town
 Kids town
 You'd be crazy to miss it.

1000 North Street, South Burlington, VT 05403. Open Nov. 17-20, 10-5

Three the Hard Way

Hank3 talks about punk, country and a one-night stand

BY DAN ROLLES

Hank Williams III is ready at 27 for his words. Now grungy by the streamlined stage name Hank3, the grandson of country legend Hank Williams and son of the country star Hank Jr., is as outspoken as they come. He says, and does, exactly what he feels and makes no apologies. As his surname suggests, he's a little bit country but as his fanbase longens, he's also a whole lotta rock and roll.

The latest evidence is a trio of new recently released simultaneously, this fall: a country double album, *First to a Ghost* (Guttenberg), a gothic-metal album, *Hank3's American Defiant* (domination), and a speed-metal record, *Cattle Callin'* (released as *Hank3's 3* [Star Ranch]). All three were released on his new label, Hank 3 Records. They are his first releases following an oft-controversial and ill-matched relationship with his longtime label, Curb Records.

Seven days recently spoke with Hank3 by phone in advance of his show at the Higher Ground Showcase Lounge this Monday, November 21.

SEVEN DAYS: What prompted the name change to Hank3?
HANK3: It was always supposed to be that, from the beginning. But Curb Records wanted to shove me as Hank Williams the third. So it's trying to focus on a new beginning as opposed to the history with Curb. And I should note off the tongue a little better.

SD: So Curb was basically trying to market your last name?
H3: Correct. I've always known my name. Justify your name as a major label, they'll try to tell you how to act or what to play. I've always known what I wanted to do and they don't really like that. I don't and a producer to tell me what sounds good or bad, or how to write a song. I write songs for myself. I don't need someone saying, "If you write a catchy song and make a hit, we'll pay this much money all this money to make all this money." I'm not about that. I'm about rock and roll and longevity.

SD: You clashed with Curb virtually the entire time you were with them. I gather they just didn't know what to do with you. Was it frustrating to break away?

H3: Yeah, but here's the thing: It doesn't matter if it's someone like me who didn't make them much money or someone like Van Halen, who has made them and helped a lot. Here's the real music situation I live in. Curb always said they didn't know how to market me and I didn't believe in me as an artist. That's just not good business. It's not to work with people that respect what you do, whether it's on a small scale or a big scale.

SD: It seems to me that you're uniquely positioned to reach a wider audience because there are three different demographics who would be interested in what you do.

H3: That's the way I look at it. But now they'll be back to having their new old roster of pop country and Christian bands.

SD: Your country background is obvious. At what point did you realize you could incorporate punk and metal into the same show and it would work for audiences?

H3: I got my first Kiss records, Black Sabbath, when I was 7 years old. And I got a demo tape. That set me on my way to cigarette music. That started listening to punk shows on college radio and would tape those right off the radio. That's where I got into the Dead, Knebels, the Sex Pistols and the Madfists. Then the music got faster with S.U.D. and Slayer. Being a drummer, that stuff motivated me.

SD: So the heavy stuff hit you first, before country?

H3: I had a one-night stand with three women prior to tell me that I had a child. They covered me papers when I was underage. They took me to court and I had a judge tell me playing music was no real job so I went out and showed him, well, yeah, it is a real job. I had to get into country to not be a deadbeat dad.

SD: Um... well, that's not the kind of thing you'd read about in a press release.

H3: It's been for the best. It's just past a country singer, it wouldn't be as special. It's just past a metal guy it wouldn't be as special. Having diverse and open-minded records, it really worked out as good very.

SD: You play a pretty ragged version of country music, especially compared to a lot of the commercial country that's out now. Is that a conscious choice?
H3: I guess what I like. Some people find a catch to it and some people don't. A lot of my songs I've heard out, and sometimes it's a little bit of humor, being from the South, the swamp stuff, it's in my blood.

SD: You certainly come off it honestly.

H3: I was at Steve Earle's a while back, and this old character named Alvin Karpis told me, "Oh, you sound country when you talk. That's refreshing."

SD: He guesses there are a lot of country singers with affectations.

H3: There are. And then when you hear them in reality talk in their normal voice, you have to get a little on a show.

SD: The new records have more than 70 tracks, all totaled. Is that all new material, or had you been sitting on some of it while you were with Curb?

H3: It all brand new. In January I started ditching out all the songs, and started recording in February. And from February until June from the moment I woke up to the moment I couldn't walk any longer I was devoted to the music. I normally weigh 160, and I got down to 135. It was an intense process.

SD: No kidding.

H3: In the daytime I was more serious, working on the country stuff and worrying about pitch and time and tone. But at night I would open up and have more fun with some of the heavy guitar or crazy drum tracks. Not being in shape.

SD: When you're writing, at what point do you know when a song will be a metal song versus a country one?

H3: Because of my learning disability, it's hard for me to write and read. It always has been. So when I'm working on country, I let record and basically start changing what's coming off the top of my head. Then I go back and write down what's important with a pen. Using the three-card stack, just above the guitar and the rifle, then drums, vocals are the last thing. It's two different worlds. A night-and-day difference.

SD: Do you find thematic similarities between punk and country?

H3: There are underlying themes between both: the outsider theme, depression, self-loathing, a lot. Those things are similar. I mean, Hank Williams was singing rock and roll before they knew what rock and roll was. He had "Stone in My Shoe" and then five years later Bill Haley has "Rock Around the Clock" and that's supposedly the first rock and roll song. Well, Hank Williams was already doing that. Then you have Legend Skynyrd, Hank Jr. Then Kris no longer as David Allen Coe and Patsy Cline. There's a rhythm that an underlying theme there, and the walls have been broken down over the years. ☺



Hank3



bright, happy, friendly, smiley, sweet, unique

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WED.16

Burlington area

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CLUB HITCHHIKER (Jazz) (Wed) (Mondays) 10 p.m. - 1 a.m. Free.
THE BUNCH (Rock) (Wed) (Mondays) 10 p.m. - 1 a.m. Free.

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THU.17 / BANG FU (FUNK)

Enter the Dragon

Deep as the fabled urban legend of New Haven, Conn., lives **BANG FU**, a secretive brotherhood of mystical musical masters who devote their lives to the higher pursuits of personal enlightenment and spiritual awakening and the art of non-stopping, non-stopping "lateral rock." The band is a supergroup composed of members of the Breakfast, R&B, Deep House, Blackout and Jazz to Dred, and they're deeply from each of those bands' unique styles to create a new, headbashed improvisational discipline for which there is no defense. This Thursday, November 17, Bang Fu lights up Nectar's with Burlington's **SHARD CITY**.

SHARD CITY (Rock) (Wed) (Mondays) 10 p.m. - 1 a.m. Free.

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music

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Dance Party with DJ David [Top 40] 5
p.m. - 1 a.m.

SUN.20

Burlington area
VE LOUNGE Tunes with DJ Bob
D'Amico [House/Deep House]
8 p.m. - 1 a.m.
CLUB METRONOME House & RnB
[House/Deep House] 10 p.m. - 1 a.m.
WHEAT BOUND BALLROOM
Provington [House/Deep House] 8 p.m. -
1 a.m.
WHEAT BOUND SHOWCASE
LOUNGE [House/Deep House] 8 p.m. -
1 a.m.
MOCKEYHOUSE [House/Deep House]
8 p.m. - 1 a.m.
NEIGHA [House/Deep House] 8 p.m. -
1 a.m.

central
BAGGIES [House/Deep House] 8 p.m. -
1 a.m.

TUPelo MUSIC HALL [House/Deep House]
8 p.m. - 1 a.m.

North County
WHEAT BOUND BALLROOM
[House/Deep House] 8 p.m. - 1 a.m.
WHEAT BOUND SHOWCASE
[House/Deep House] 8 p.m. - 1 a.m.

MON.21

Burlington area
WHEAT BOUND BALLROOM
[House/Deep House] 8 p.m. - 1 a.m.
WHEAT BOUND SHOWCASE
[House/Deep House] 8 p.m. - 1 a.m.
MOCKEYHOUSE [House/Deep House]
8 p.m. - 1 a.m.
NEIGHA [House/Deep House] 8 p.m. -
1 a.m.

central
BAGGIES [House/Deep House] 8 p.m. -
1 a.m.



MON.21 THE WALKERS (PAGODA)

Legend(s) There are precious few bands as synonymous with their genre as the **WALKERS** are with reggae. Best known for their work backing the legendary Bob Marley, the **WALKERS** are among the most important and influential reggae bands in history, having collaborated with the venerable Hall of Fame of reggae stars, including Prince Buster, Bunny Wailer and Burning Spear. And that's to say nothing of their work with reggae stars such as the Paganis, Skatalite and Stevie Wonder — to name but a few. This Monday, November 20, the **WALKERS** ride the trade winds to North Burlington for a show at the Higher Ground Ballroom with **SHANE STEPHENSON**.

TUE.22

Burlington area
VE LOUNGE Tunes with DJ Bob
D'Amico [House/Deep House] 8 p.m. - 1 a.m.
CLUB METRONOME House & RnB
[House/Deep House] 10 p.m. - 1 a.m.
WHEAT BOUND BALLROOM
[House/Deep House] 8 p.m. - 1 a.m.
WHEAT BOUND SHOWCASE
[House/Deep House] 8 p.m. - 1 a.m.
MOCKEYHOUSE [House/Deep House]
8 p.m. - 1 a.m.
NEIGHA [House/Deep House] 8 p.m. -
1 a.m.

WED.23

Burlington area
VE LOUNGE Tunes with DJ Bob
D'Amico [House/Deep House] 8 p.m. - 1 a.m.
CLUB METRONOME House & RnB
[House/Deep House] 10 p.m. - 1 a.m.
WHEAT BOUND BALLROOM
[House/Deep House] 8 p.m. - 1 a.m.
WHEAT BOUND SHOWCASE
[House/Deep House] 8 p.m. - 1 a.m.
MOCKEYHOUSE [House/Deep House]
8 p.m. - 1 a.m.
NEIGHA [House/Deep House] 8 p.m. -
1 a.m.

PHOTOGRAPH BY JEFFREY M. HARRIS





All in the Family

Gallery Profile: Dostie Bros. Frame Shop & Gallery

BY MEGAN JAMES

Alex and Jeremy Dostie can rattle off all the firsts at their two-month-old business, Dostie Bros. Frame Shop & Gallery: First person on the doorstop the morning they opened? "Mad scientist" clay sculptor John Brinkels. First paying customer? Painter Michael Smith, followed by artist Clark Derbes. First to place an order? Black Horse Fine Art Supply's John Bates.

The Dostie brothers are devoted to the Burlington art scene, especially in the newly designated South End Arts District. Alex and Jeremy Dostie credit their artist friends with getting their business off the ground, and they hope to return the favor — by selling those friends' artwork.

It was no coincidence that the brothers opened their doors in early September, just a week before the South End Art Hop. They began their lease on the Kibben & Gates Building location six weeks before the annual art event and

hoped to set up shop so they could welcome visitors that weekend. "We're getting 50,000 people on your doorstep the week after you open," says Alex.

IT'S ALL ABOUT LETTING THE DESIGN REVEAL ITSELF. IT'S ABOUT REVELATION.

ALEX DOSTIE

The 650-square-foot space, which is divided by windows into a gallery/artist area and a framing workshop, is crisscrossed with ornate vintage frames and a raft of three samples hanging from reclaimed barn board. Still, Alex, 36, and Jeremy, 34, manage to fit a fair number of artworks on the stone walls. "We square 'em in where we can," says Alex.

This month, they're showing the pop-art-style work of Burlington painters Mr. Anonymous and Michael Smith. Exhibitions will rotate monthly, but visitors will always find a few pieces of Alex Dostie's, as well as work by Kristen L'Esperance, Brooke Monte and Adrian Toss. Alex says he's a huge fan of all three but has a special connection with Monte and Toss: He's on the VermontNews.com Stone Sculpting Team with them.

A deep windowill is covered with smaller paintings, various additions, a Keurig coffee machine and wooden bird decoups by Rob Knox, a local butcher who moonlights as a bass player and vocalist for DeDecca.

The Dosties view their current location as a starter space. But, no matter where they move afterward, they have no plans to leave the South End. "Being on Pine Street is just a huge part of our identity," says Alex, who wants to build

on the community's artistic energy. "This is where I want to spend my life."

Alex and Jeremy are proud Golden-ter alumni: Alex went to Rice Memorial High School, Jeremy to Colchester, both graduated from the University of Vermont. They were born on the same day two years apart, a fact that still seems to delight them more than three decades later.

Physically, the Dosties are variations on a worthy theme: When they opened the business a couple months ago, they both had full, dark heads. These days, all that remains of Jeremy's is a nasal patch.

Before the brothers teamed up, Jeremy worked for several years as a consultant analyzing flood-hazard zones in central Vermont, woodworking on his own time. As he began looking for a career change, his older brother, an experienced framer, was hoping to start his own business.

"I was excited about the possibility of getting out from behind a computer," says Jeremy. He wanted to work with his hands, to create something.

Alex, an artist himself, has been a key player in the Burlington arts scene for more than 10 years. He's currently manager of the Box Art Studio on Pine Street and serves as board president of Art's Alive and on Green Castle Theatre Company's board of directors. "I've created a lot of exhibits in this town," he says.

The brothers say they work well together: Alex handles most of the sales and design. Jeremy has engineered the space and takes care of the books. "It's really symbiotic," says Alex. "There's no other partner I'd rather have than my brother."

Plus, Jeremy keeps his older brother on track. "Talk to me any device, I will just talk and acknowledge," admits Alex.

Still, they both cite their framing seriously. Alex discusses the custom work as an art in itself. "It's all about letting the design reveal itself. It's about revelation." And, he adds, customers should take it seriously, too. Buying a frame, Alex says, is an investment. Everything else in a room may change, but "that \$500 frame is going to be there for three decades."

So far, with a boost from their artist friends, the Dosties say they've had a good reception. "A lot of the time in the arts, it can feel like you're screaming into a dark hallway," says Alex. "To have an echo come back is a really great feeling." ☺

Dostie Bros. Frame Shop & Gallery, 588 Pine Street, suite B1, Burlington, Vermont, opens through Saturday, 10 a.m. to 6 p.m. Info: 840-5005, dostiebrosworkshop.com

CALL TO ARTISTS

CULTURAL/ALLIANCE ARTISTS: Cultural Alliance artists are invited to submit artwork for an open application call. Info: culturalalliance.org

THE WOODEN SPOON ARTIST CALL: The Wooden Spoon artist call is open to all artists. Info: wooden Spoon.com

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BURLINGTON AREA ART SOCIETY (B.A.A.S.)

WINTER WINE & ARTS: PAINTING FROM THE WINE
This event is a celebration of the art of painting from the wine. It will be held at the Burlington Area Art Society (B.A.A.S.) on Saturday, January 10, from 10:00 to 12:00. The event is free and open to all. For more information, contact the B.A.A.S. at 802-464-1111.

ARTIST CALL: The Wooden Spoon artist call is open to all artists. Info: wooden Spoon.com

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central

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CENTRAL ARTS AT 400-6700

JAY WARRING-HAGS "The Trench of Light" draws art paintings. Through December 31 at Vermont Superior Court Library in Montpelier. Info: 400-4700

PATTY CASTELLINI "Metamorphosis," featuring the two characters in fact. Through November 30 at New River Printing Studio in White River Junction. Info: 240-1000

PHYLLIS CRANE "Remains: Inside and Out," a collection of paintings and prints. Through December 2 at Bellows Falls Public Library in Montpelier. Info: 275-3338

THE HISTORY OF COLEMAN COLLEGE: AN ERA OF GROWTH, EXPANSION AND TRANSITION.

WES HENRY An exhibit of photography, historical events, college papers, and various other items. Through November 30 at Vermont College in Montpelier. Info: 434-8201

WHO CARES? A group of artists who explore the lives of 4- to 6-year-olds. Through November 30 at Vermont College in Montpelier. Info: 434-8201

champion valley
KEYSTONE AT THE HANOVERVILLE CO. THE
IMAGE MAKING OF HANOVERVILLE, VERMONT
A collection of photographs and prints. Through November 30 at Hanoverville in Hanover. Info: 434-8201

LET IT SHOW UP IN THE WINTER LET IT SHOW UP
Original work by artists who offer for sale. Through November 30 at Hanoverville in Hanover. Info: 434-8201

UN WARRING Works by the artist who explores the lives of 4- to 6-year-olds. Through November 30 at Vermont College in Montpelier. Info: 434-8201

WARRING-HAGS "The Trench of Light" draws art paintings. Through December 31 at Vermont Superior Court Library in Montpelier. Info: 400-4700

PAINTING IN THE PAST: POTTERY AND POLICE
OF THE ARTIST'S HAND A collection of paintings and prints. Through November 30 at Vermont Superior Court Library in Montpelier. Info: 400-4700

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OF THE ARTIST'S HAND A collection of paintings and prints. Through November 30 at Vermont Superior Court Library in Montpelier. Info: 400-4700

THE GOVERNMENT HUNTER Photographs, paintings, prints, and books. Through November 30 at The National Museum of the Marine Museum in Montpelier. Info: 201-1000

THE LARGEST IN THE WORLD Large-scale images of Montpelier's largest area. Through November 30 at Vermont College in Montpelier. Info: 434-8201

TOM HENRY A collection of photographs, paintings, prints, and books. Through November 30 at Vermont College in Montpelier. Info: 434-8201

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Paige Halsey Warren

They aren't exactly comics — five speech bubbles are empty — but Warren's acrylic "Pogo" aren't traditional paintings, either. The narrative in each bubble is open to interpretation. Warren, a Massachusetts native, studied studio art and costume design at the University of Vermont before heading to Rhode Island School of Design to hone her computer-animation skills. Everything she creates, from traditional paintings to digital paintings to iPhone covers, has a playful, graphic novel feel. Check out the young artist's first gallery show at Burlington's Daily Planet through January 2.





Jeanette Fournier Jeanette Fournier spends about as much time stalked out in the woods with her camera as she does at the easel. The New Hampshire painter wants for wildlife to approach her encroaching tent as she can snap intimate close-ups. She's spotted bobcats roaming the White Mountains. She's featured handmade "moose call" to lure the elusive ungulates. Afterwards, she releases the photos in her watercolor. Fournier's show, "The Art of Nature," at Jeffersonville's Bryan Macdonald Gallery catalogs her recent animal encounters, including chickens, cows and cows, as well as animals from farther afield, such as elephants from a Chicago zoo. Through December 28. Petrolia. "The Ties That Bind."

FRED EWE Paintings by the Vermont artist. Through December 21 at Hingham's New Stage & Gallery in St. Albans. Info: 524-3099.

GALE BRADEN "Mind and Heartlight," work by the Vermont artist. Through December 21 at SOCCA in Hanford. Info: 472-9387.

JANE S. HUGHES "Light and Shade" landscapes in oil. Through December 27 at Hingham's New Stage & Gallery in Hanford. Info: 472-9387.

JEANETTE FOURNIER Art of Nature watercolors depicting encounters in their natural surroundings. Through December 28 at Bryan Macdonald Gallery in Jeffersonville. Info: 544-5130.

JEROME PLUSH AIR FESTIVAL EXHIBIT Work painted at Jericho Farm and Jericho Settlers Farm on the grounds of Jericho Air Center. Through December 23 at Jericho Center for the Arts in Jericho. Info: 544-5130.

KEELY HOLE Sculptures, paintings and mixed media works. Through January 30 at Green Mountain Center in Stowe. Info: 253-5453.

MANHATTAN MOUNTAIN MUSEUM AND GALLERY In search of a new muse in the glow of modernity, artist David Hockney's collection of materials and his studio's development in his studio. Through December 28 at the Museum of Modern Art in New York. Info: 212-477-2000.

BRACH Brach, by the Vermont painter, December 28-31.

People's Choice Artist at the Vermont State Fair. Through December 27 at the Vermont State Fair in Waterbury. Info: 253-4354.

NOVEMBER ART BITE Photographs by Charlotte Picardier. November 20-21 at the Vermont State Fair in Waterbury. Info: 253-4354.

NOVEMBER ART BITE Photographs by Charlotte Picardier. November 20-21 at the Vermont State Fair in Waterbury. Info: 253-4354.

YERBY LUND Vermont artist. Work by the artist who has recently returned to painting with his wife. Through December 27 at the Vermont State Fair in Waterbury. Info: 253-4354.

NOVEMBER ART BITE Photographs by Charlotte Picardier. November 20-21 at the Vermont State Fair in Waterbury. Info: 253-4354.

ALAN ADAMS HUNTER Paintings of Central Vermont landscapes by the Vermont artist. Through December 28 at the Vermont State Fair in Waterbury. Info: 253-4354.

ALAN ADAMS HUNTER Paintings of Central Vermont landscapes by the Vermont artist. Through December 28 at the Vermont State Fair in Waterbury. Info: 253-4354.

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12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

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12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

Adult admission and tickets at presale. Times change frequently. Check website.

CAPITOL SHOWPLACE

100 Main Street
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10:00 AM - 12:00 PM
12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

Adult admission and tickets at presale. Times change frequently. Check website.

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12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
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8:00 PM - 10:00 PM
10:00 PM - 12:00 AM



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Continued on p. 10

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10:00 AM - 12:00 PM
12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

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6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

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12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

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Wednesday 10 - Thursday 7
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10:00 AM - 12:00 PM
12:00 PM - 2:00 PM
2:00 PM - 4:00 PM
4:00 PM - 6:00 PM
6:00 PM - 8:00 PM
8:00 PM - 10:00 PM
10:00 PM - 12:00 AM

Adult admission and tickets at presale. Times change frequently. Check website.

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Olivia Emery Russell Bradley seems to agree. She was smiling and absolutely content to be snuggled between her happy parents when we arrived to congratulate the new family. It seemed as if that place was just waiting for her she fit so well. Olivia was born on Tuesday, November 8. She weighs 6lb/12oz and is 21 inches long – and she has lots of beautiful, thick, light brown hair – just like her papa's! Her mom, Bradley Russell, and her dad, James Bradley, were chuckling about it and Mom can't believe how much little Olivia looks like her papa. We're not sure whose smile she has but it matters not – they make a beautiful and happy trio. Their home is in East Calais. We wish them all the best.

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to schedule a tour of our Garden Path Birthing Center.

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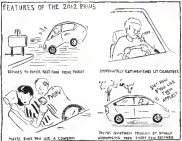


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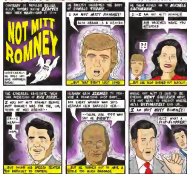


DE K. K. K.



THIS MODERN WORLD

by TOM TOMORROW



"Classic" Bill the Cockroach

HENRY GUSTAVSON



RED MEAT

considering myself for thought

max cannon



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A HALF DAILY TO WORK
BECAUSE OF YOUR BOYS TRAFFIC
WHAT CAN I DO ABOUT THIS?
- RACHEL
SF, CA



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